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No.

POTTERY & GLASS



Christmas
Number

DECEMBER 1912

HUOTT PUBLISHING COMPANY
395 FOURTH AVENUE . NEW YORK

Libbey

"THE WORLD'S BEST"

CUT

GLASS



Many a customer who enters your store during this season will welcome your suggestion of cut glass for at least one gift, if not more.

Mention the fact that the ware you are about to show is Libbey; and you will see evidences of an actual eagerness to buy.

Such are the power and prestige of the Libbey name—and they are not confined to any limited locality.

Sampleroom at the Factory

The Libbey Glass Company
TOLEDO OHIO

Haviland China

is stamped:

Haviland
France

Additional stamp on decorated china:

Haviland & Co.
Limoges

Note Our New Address

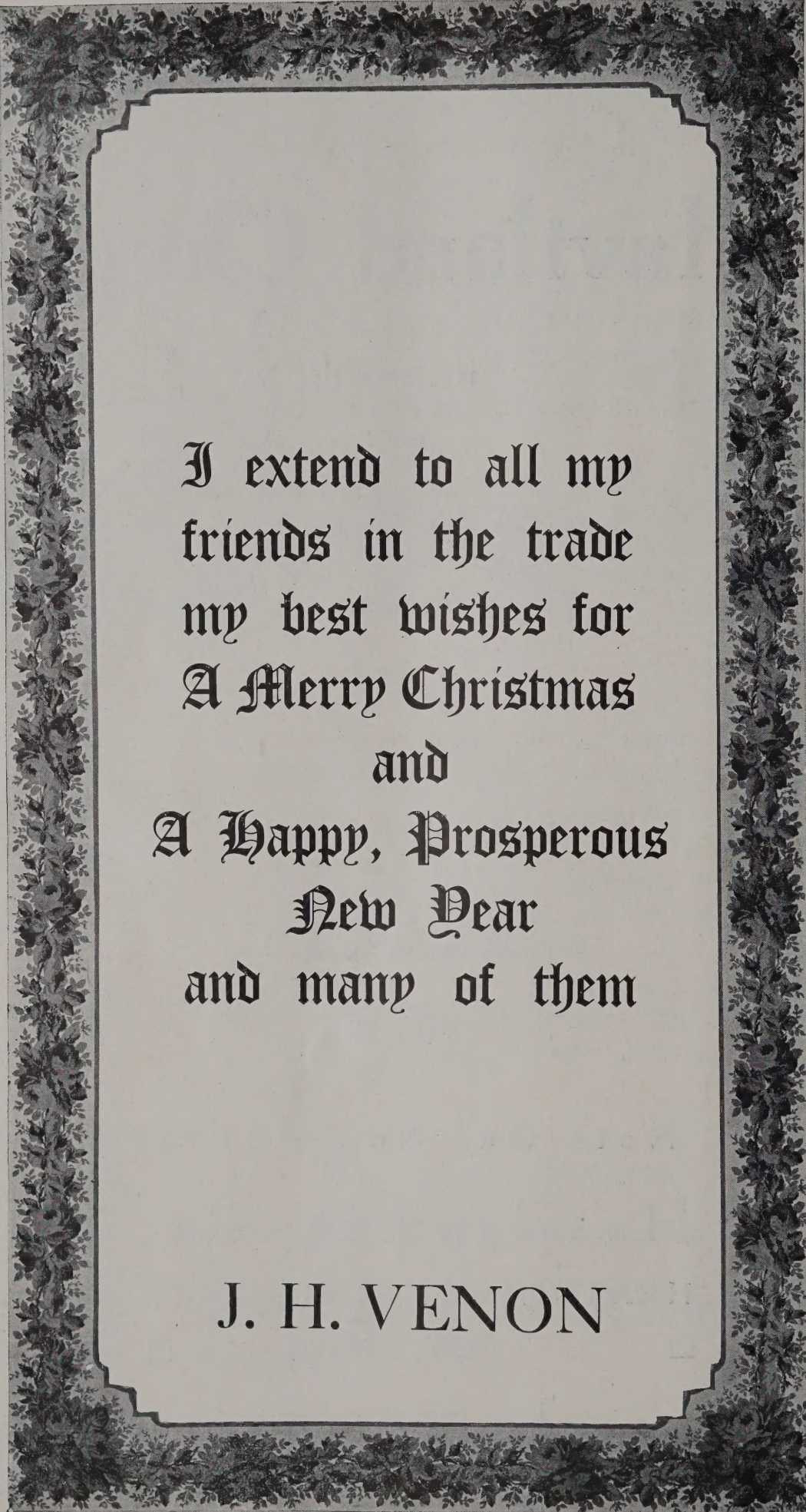
Haviland & Co.

11 EAST THIRTY-SIXTH STREET



NEW YORK





I extend to all my
friends in the trade
my best wishes for
A Merry Christmas
and
A Happy, Prosperous
New Year
and many of them

J. H. VENON

In justice to your business push the Pilabrasgo line

THIS splendid line of oil, gas and electric goods is the logical feature for your store. Its distinctiveness is literally unapproached by competition, for the very simple reason that it is the only line made *entirely* by one firm. Both brass and glass parts of all Pilabrasgo products are made in Pilabrasgo factories from exclusive Pilabrasgo designs.

¶ Pilabrasgo commends itself to the cold business judgment of every intelligent merchant. It brings to retail stocks originality, harmonious designs and factory responsibility that no other line can possibly give. Recommending it to your customers is recommending goods vouched for in all their details by the factory that makes them.

¶ That's not all. Pilabrasgo products represent the work of only one factory. This saves manufacturing costs, and retail profits are mighty liberal.

¶ Taking it altogether, Mr. Merchant, it's the line *you* ought to be featuring. It will pay you to go to our nearest salesroom to see it. Or drop us a card and we'll bring photographs.

The Pittsburgh Lamp, Brass and Glass Co. General Offices, Pittsburgh, Pa.

BRANCHES:

Boston, 127 Federal Street
Philadelphia, 731 Arch Street
Buffalo, 611 Main Street
Detroit, 68 Griswold Street
St. Louis, 701 Locust Street



New York, 82 West Broadway
Baltimore, 122 West Baltimore Street
Cleveland, 203 Caxton Building
Chicago, 110 South Wabash Avenue
San Francisco, 718 Mission Street

London, Ontario, 113 Wortley Road. R. E. Davis, Representative

P. S.—There will be a remarkable exhibition of Pilabrasgo goods in Pittsburgh during the January Convention. Don't fail to see it.

Two Popular Pilabrasgo Portables



1080
CRYSTAL BRONZE
DECORATION 109



1076
JAP BRONZE
DECORATION 77

FOR THE WORLD'S TABLE



WRITE FOR CATALOGUE NO. 56
A. H. HEISEY & CO. NEWARK OHIO



CREATIONS *for* 1913

IN THE

Celebrated Ahrenfeldt China MANUFACTURED AT LIMOGES, FRANCE

AND IN

THE ART CHINA PRODUCED BY THE
V. Schierholz'sche Porzellan manufaktur
PLAUE, Thuringia

ARE THE COMING LEADERS IN THEIR RESPECTIVE FIELDS

ORIGINALITY IN SHAPES AND DECORATIONS, APPEALING TO
GOOD TASTE, WILL PREVAIL THROUGHOUT BOTH LINES

Moderate Prices and Prompt Deliveries

HERMAN C. KUPPER

Importer

50, 52 and 54 MURRAY STREET, NEW YORK



OUR SALES FOR 1912 have exceeded those of any year in our business experience. This we attribute to the superior quality of our production. The trade responded generously to our presentation of "Ramona," our plain shape, now on the market for about four years, and still popular. We can say the same in regard to "Lotus," the fancy shape before the trade for about the same length of time.

K. T. & K.
S—V
CHINA



"OMAR"

"Omar" is our newest shape, which is the greatest seller we have ever offered. We have other shapes. We have hundreds of desirable decorations, and can satisfy any conceivable taste.

With the compliments of the season, we are

Very truly,

THE
KNOWLES, TAYLOR & KNOWLES
COMPANY

Potters

EAST LIVERPOOL, OHIO

"IT'S THE QUALITY THAT
MAKES THE DIFFERENCE"



Glassware That Is Different

Our glassware differs from the ordinary run because it is better designed, because it is better made and because it has more quality.

Our Specialty: Deep Plate Etched Monogram and Crest Work

OUR LEADERS:—LEAD BLOWN, PRESSED AND DRAWN
STEMWARE, BLOWN and PRESSED TUMBLERS, DECANT-
ERS, CARAFES, JUGS, OILS, BLOWN TABLEWARE, Etc.

Hotel, Club and Cafe Glassware

Central Glass Works

WHEELING W. VA.

BRANCH OFFICES:

New York, A. P. DOCTOR, 66 West Broadway
Philadelphia, THOS. DOWNS, Jr., 610 Denckla Bldg.
Baltimore, GREEN & THOMAS, 33 South Charles St.
San Francisco, HIMMELSTERN BROS., 718 Mission St.

Denver, BERSBACK, MALONEY & CO., 1517 Lawrence St.
Boston, L. A. FLETCHER, 157 Federal St.
Cincinnati, THOS. M. LEWIS, 437 Main St.
St. Paul, S. R. McMASTERS, 632 Endicott Building
Buffalo, E. S. PEASE CO., 611 Main St.

EMIL F. KUPFER, Inc.

CUT GLASS WORKS

Factories: { BROOKLYN, N. Y.
AND
CLEARFIELD, PA.

SAMPLE ROOM
66 MURRAY STREET, N. Y.



WE MAKE A COMPLETE LINE OF THIS VIOLET DESIGN

Don't fail to see this line at Fort Pitt Hotel, Pittsburgh, in the month of January. M. S. Benford in charge.

A LEADING IMPORT LINE

Ready for Inspection January 15

OUR complete lines for import, embracing some of the most novel and artistic effects in plain and decorated china, will be ready for inspection promptly on January 15. * * * * The collection is most varied and extensive, and has been attractively arranged at

73 FIFTH AVENUE, NEW YORK

where it can be inspected at your leisure.

¶ We have always been the acknowledged leaders in bringing out designs for the American market, and this year we have a line that surpasses our own past efforts.—See the few pieces from our collection, illustrated on page 14 of this issue of *Pottery and Glass*. The dinner ware produced at our Tillowitz factory will be of special interest to you.

REINHOLD SCHLEGELMILCH

FACTORIES AT

SUHL, THÜRINGEN—TILLOWITZ, SILESIA

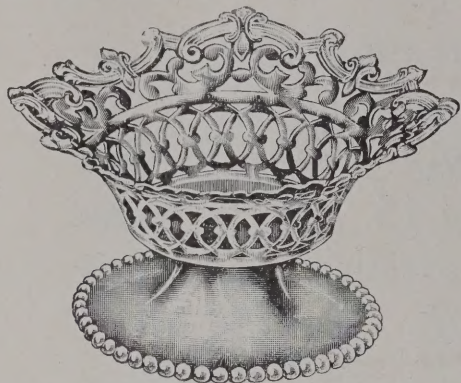
B. TOMBY, Sole Representative for United States and Canada

OFFICE AND SHOWROOM, 73 FIFTH AVENUE, cor. 15th ST.

1912—1913

We Advance with Father Time but a little faster

AND THIS IS OUR NEXT ADVANCE. For the coming year will witness our introduction on the market of the most extensive and novel articles FOR THE HOME



The Silver-Plated Bonbonnieres

We've had them on the market but a short while—the results are known the country over. One New York store has already sold over 150 gross. THE VERY FINEST 25c RETAIL ARTICLES for any store. *Write for our new assortments.*

Casseroles with Guernsey Linings

Our 7 and 8 inch nickel and silver round Casseroles with Guernsey Linings cornered the market because of their Handsome Piercing, Perfect Finish and Popular Prices.

Now we offer a complete line: ROUND in 4 sizes—OVAL in several sizes. Ramekins, Pie Plates, Baking Dishes, Custard Sets in Nickel and Silver Plate, provided with a more elaborate handle. Our well-known riveted handles have been perfected—Stronger, Cleaner, More Sanitary than the soldered handles. Packed in corrugated boxes.



Lamps

We have enlarged our present line of Electric Lamps to include Gas Portables and Domes. Also ADDED A COMPLETELY NEW LINE OF ELECTRIC AND GAS PORTABLES AND DOMES. Made particularly to sell at Most Popular Prices. The needy, progressive items for your lamp department. In justice to yourself you should see our NEW LINE of Gas and Electric Portables and Domes before placing your order.

BEAUTY
BEAUTILIT
UTILITY
TRADE MARK

The Tableware Specialties

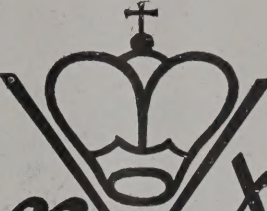
By January 1st, we will complete a big variety of SILVER-PLATED TABLEWARE NOVELTIES. Retail Leaders. Style, Quality and Price will astonish you. REMEMBER—ALWAYS SOMETHING NEW. If you know us the above is sufficient. If you don't, you ought to. Write us for full particulars.

WARSHAVSKY & COHEN

Manufacturers of Articles for the Home

179-181-183 Wooster Street,

NEW YORK



Rosen~~X~~thal

FINE CHINA

Theresienthal

FINE GLASSWARE

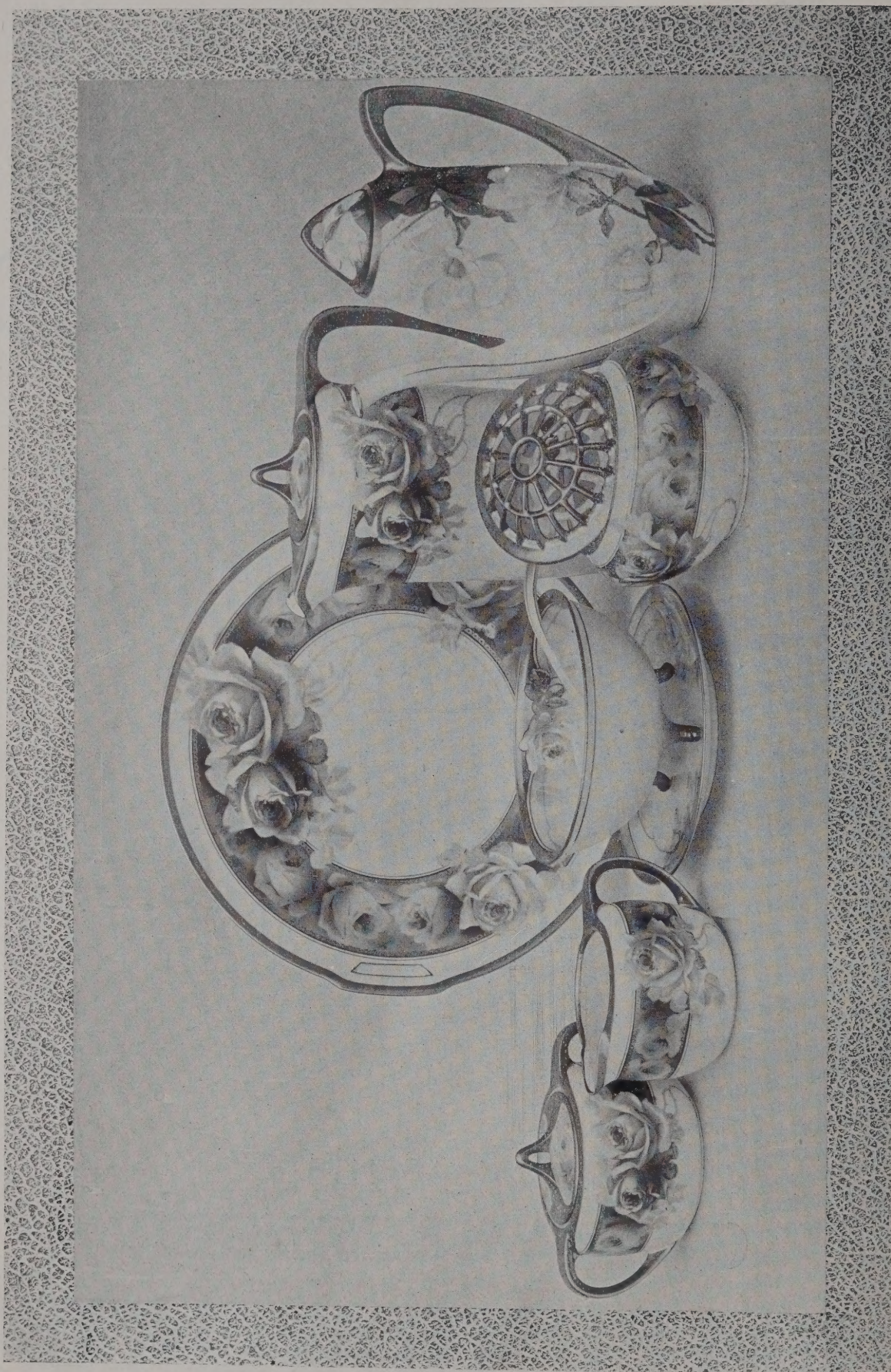
Leerdam-Bayel

HOTEL GLASSWARE

SOLE AGENTS

GRAHAM & ZENGER

104 FIFTH AVENUE



A few interesting pieces of "Royal Suhl" ware from the import line of R. Schlegelmilch.

POTTERY & GLASS

VOLUME IX. No. 6.

NEW YORK, DECEMBER, 1912.

TERMS: \$2.00 per year in advance.
25 cents per copy.

The Evolution of the Cut Glass Industry

AN INTERESTING SYNOPSIS OF THE MOST IMPORTANT FACTS IN THE HISTORY AND DEVELOPMENT OF THIS ANCIENT INDUSTRY

BY LOUIS LEVIEN.

GLASS blowing was discovered at a very early date. The process is represented in paintings in the tomb of Beni Hassan in Egypt, dating from the reign of Asirtasin the first, at least two thousand years before Christ.

The deviser must have been a man of great acuteness and originality, for the invention of glass blowing was perhaps more wonderful than the making of glass itself.

Records show that in those days, glass was annealed in oil, and it was stated that this was done to increase its toughness in a material degree. This process was handed down from generation to generation and is even being done to-day, although very little is heard of it.

It is generally believed that Casper Lehman, originally a cutter of iron in the service of Emperor Rudolphus the second, was the first person who attempted the mode of embellishing glass.

In 1609, he procured from the emperor an exclusive patent for using this art, and was appointed glass cutter to the court. After this time he went to Prague and met with a great deal of success with his invention.

Glass was cut in various ways before this date, but was not a success. And even in the time of Lehman, the art of glass cutting did not attain anything like the degree of perfection which it now exhibits.

At the end of the seventeenth century, glass cutting was done to a great extent in a much improved style at Nuremburg, as the cutters simplified the tools. Strange to say, they use identical tools to-day as were used at that time.

Glass cutters were paid in those days according to the work which they delivered in a finished and perfect state. He had to be able to execute each part of the various processes from the marking of the pattern right through to the polishing of the finished product.

To-day this is entirely different, as there are only

a very few men who can do everything connected with the production of a piece of cut glass. In this day of advancement and progress, the man selects the style of trade he is adapted to and in which he is most proficient. He is either a rougher, or a smoother or a polisher.

The first glass cutting shop in this country was opened in the year 1809, by a German named Echbaum, who had settled in Pittsburgh some years previously. His product was brought out in one or two designs, roughed, smoothed and polished by hand, and being the only producer of this goods, was very high priced.

Cut glass was very fashionable at that time in England, France, and Bohemia. And it did not take any great length of time before it became a fashion in the United States.

Up to about ten or twelve years ago, cut glass was found only in the most exclusive homes. It meant exactly what the words themselves imply—cut glass, cut by hand from a solid blank.

Then came a great change. Pressed glass up to that time was produced out of what is known as "lime glass," a quality of glass believed to be impossible to cut and polish like the glass which is being used for cutting, and which contains a certain quantity of lead instead of lime. However, just about this time, certain manufacturers producing the plain lead blanks for cutting purposes, suddenly discovered the idea that, if the same quality of glass was used, and instead of being blown plain, they were pressed out in metallic molds with the designs already pressed in, like in cheap pressed lime glass, one process in the art of glass cutting could be liminated—the roughing process. This was tried, and the cut glass industry since then has undergone a complete change.

The cut glass manufacturer to-day receives some of his blanks with the designs already roughed in, which he then places in the smoothing stone, which smooths out the pressed lines in the blank, thereby

giving the finished article the same appearance as a piece roughed and smoothed from the plain blank.

At about the same time, it was discovered that a mixture of sulphuric and hydrofluoric acid would put a polish on glass nearly equal, if not wholly so, to the polish given the glass by the felt and wooden wheel which was then the mode.

These two new ideas, which worked successfully right from the start, naturally lessened the cost of production of cut glass to such an extent, that before long, it found its way into every kind of home, literally speaking, from the coal miner's to the banker's.

About two years ago, it was feared that cut glass would be lessened a great deal more, when a few pieces appeared on the market that were cut from ordinary ten cent pieces of pressed lime glass. It caused a slight sensation, which, however, did not last very long. For this, the buyers in general, deserve the most commendation from the trade. There were comparatively very few of them who bought this class of goods. The few who did, were greatly disappointed when they came to sell it.

As is well known, lime glass has not the weight nor the "ring" that lead glass has. A woman would go to the store for a piece of "cut glass" that she saw advertised cheaper than ever before. The first thing she would do, was to lift every piece to see if it had the weight, then she would try and "ring" it. Not finding these "proofs" of real cut glass in those articles, the cheapness of the price had no effect in her decision; she did not want it, and she did not buy it.

None of the designs ever put out on the market, even those of the earliest production, have died out completely. While the most popular patterns remain the symmetrical designs, comprising bob stars, pin wheels, strawberry diamond, hobnail, etc., a new style of pattern has appeared which is giving the old conventional designs a close race in popularity. Flowers and leaves on glass are fast becoming very popular. So much so, that whereas they were to be found only in exclusive stores years ago, to-day every progressive department store displays a certain number of "floral" patterns.

These "floral" patterns at the same time, are helping more to uplift the cut glass industry than any other element known, because they are cut mostly from plain blanks. It is found that a "floral" pattern on a figured pressed blank does not appear "just right" when finished.

While there is no question that hob star and pin wheel patterns, and figured pressed blanks, are here to stay, the advent of the "floral" cuttings has demonstrated to the trade the fact that there will always be a market, and a large one, for fine cut glass and for plain blanks. It has demonstrated to the trade that the American consumer can readily be educated to buy fine goods. Beyond the shadow of a doubt, because of these "floral" patterns, there are more hand made plain blanks cut than at any time since figured pressed glass was put on the market.

Secret Price Marks

Two of the Systems That Are in Vogue and How They Are Used in Actual Practice in the Store

CONSIDERABLE discussion is being indulged in at the present time concerning the value of secret price marks. Many merchants assert quite strongly that any system of marking that is not clear and evident to every customer who examines an article of merchandise is a distinct disadvantage in selling that article. First, because it engenders a feeling of suspicion in the mind of a buyer, who may rightly conclude that the prices quoted him are subject to a "sliding scale," determined according to the appearance of a customer. Secondly, there is no valid excuse for using such a system.

Against either side of the matter, we will say nothing. The methods pursued by one man in found-

L	O	R	D		W	I	T	H		U	S
1	2	3	4		5	6	7	8		9	0

ing a successful business may be, and generally are, quite different from the methods pursued by another merchant, and the advantages of a secret price mark may be great to one man, and detrimental to another.

A number of our readers, however, have asked us to explain some of the secret price marking system in vogue, and, without giving an opinion upon their value, we are glad to present the following two methods. The one derived from the use of the three-word sentence, "LORD WITH US," was used for a number of years by the recently dissolved firm of Mc-

J	U	L	C	O	C	T	W	I	T	H	U	S	X	0	0
1	2	3	4	5	6	7	8	9	0	¢	\$				

Kelvey & Bird, rug collectors and merchants of New York. Most firms using this type of system generally select a single word having ten letters, each of which stands, of course, for one of the ten digits. The word or phrase is made known to every employee of the company and a glance at the marking on a card is easily translated into figures, which, of course, represent the cost price of the article. In the symbol given above the letters L W T W S on a ticket would stand for \$157.50. The second system given is

1	2	3
4	5	6
7	8	9

formed from what look like hieroglyphical symbols, and is extensively used in many different trades. At first sight it may seem rather difficult to memorize the various signs, but a glance at the square, which shows the derivation of the individual signs, makes it easy to see how they can be remembered. This system also contains a mark for "dollars" and "cents," and thus minimizes any doubt as to the price intended.

Meeting of Cut Glass Manufacturers

THE regular annual meeting of the National Association of Cut Glass Manufacturers was held in New York City at the New Grand Hotel, Thursday, December 12. The meeting was called together at 10 o'clock by President H. D. Carey and a roll call showed forty-one firms and corporations to be represented. President Carey in a very able manner outlined the accomplishments of the association for the past year, and gave many valuable suggestions on the work to be taken up during the next twelve months. The association which started with fifty members a year ago, has now increased its membership to sixty-two. Of the total production of six millions of dollars in cut glass produced in the United States each year, the association members are now producing something over five-sixths of this amount.

The Treasurer's report showed:

Receipts of	\$4,036.39
Disbursements of	3,101.61

Cash balance on hand	\$934.78
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The association, which has been successful in obtaining a reduction of 25 per cent. in the eastern freight classification on cut glass, voted to continue their efforts with the Western, Southern and Trans-Continental committees.

It was voted to send President H. D. Carey and Director Wm. F. Dorflinger as a committee to represent the association at the coming hearing before the Ways and Means committee of the Underwood bill, Schedule B, which is to be held in Washington, Jan. 8, 1913.

A "Bureau of Interchange" for the general protection of its members has been established by the association, a part of the work which will be the adjustment or collection of claims and the supervision of credits.

The following officers were elected for 1913:

President	H. D. Carey
1st Vice President	J. E. Marsden
2d Vice President	C. H. Taylor
Treasurer	T. P. Strittmatter
Secretary	A. L. Clackmer

DIRECTORS.

O. S. Atterholt	Harry T. Broden
G. Wm. Sells	Thomas Shotten
Wm. C. Anderson	W. J. Ford
Wm. F. Dorflinger	J. Howard Fry
H. W. Baldwin	O. W. Eckland

Frank Steinman

G. Wm. Sells and Thomas Shotten were selected from the directors to represent them on the Executive committee, which is made up of these two and the five officers above.

The meeting adjourned at 6.30 o'clock to participate in a banquet at the Imperial Hotel where arrangements were made for 87 covers.

H. D. Carey, president of the association, opened the festivities of the banquet at 9.15 p. m., by extending a most hearty welcome to all those present. He said in part: "We are all busy at this time of the year, and it is very hard for many of us to get away from the work that demands our close attention, but I notice that we have with us tonight active men from all parts of the country—some of them coming as many as fourteen hundred miles to get here. The attendance at the meeting this year and at the banquet is the largest we have ever had and it shows in a convincing manner that the cut glass manufacturers have a real interest in the association."

Mr. Ford, of the Burley & Terrill Co., Chicago, was

then introduced as the toastmaster of the evening. In the course of his remarks he told how hard the officers had worked during the past year for the success of the association, and how much good they had accomplished. The association, he said, was to be congratulated upon the selection of these officers. Thanks, also, is due to Messrs. H. C. Fry, of the H. C. Fry Glass Co., and Robinson, of the Libby Glass Company for their advice and co-operation in helping the association to success. Many of the cut glass manufacturers, Mr. Ford reminded the gathering, did not want to join when plans were first formulated because they did not think the association would last, but those gentlemen "from Missouri" have been shown that the contrary was the truth. In finishing he said: "To make money in the cut glass business it is necessary to get out new patterns and finish them right. Then get a good salesman to present them properly—one who knows your goods and how they are made. To get such a man you must develop him in your own office, then, when you put him on the road, he knows what your factory troubles are."

Mr. Stone, of the Jewelers' Board of Trade, then gave a most interesting talk on "Sales and Credits" that was very apropos.

The toastmaster next called on Mr. F. E. Webner, who put the gathering in a happy spirit with the recounting of several good stories. He excused himself from a long discourse on the grounds that he had come to the banquet unprepared for speechmaking.

Mr. Marsden, of the Libby Glass Company, talked on the spirit of the occasion. The association, he said, has withstood many a hard knock—and every one has made it stronger. And it is bound to succeed because it was started right, because it has continued on the right track, and because its purpose is honest.

The following letter from Henry C. Fry, of the H. C. Fry Glass Company, was next read:

December 10, 1912.

Gentlemen: I regret exceedingly that circumstances are such that I cannot be with you in person, and enjoy with you the social dinner, the hearty handshake, the pleasant smiles, and listen to the cheery words to be spoken. I send you, however, my greetings of good will, and wish you a continuation of the improved business for the coming year. Everything indicates continued prosperity. I wish to congratulate you on having had a busy season. If there be any cut glass manufacturer who has not made fair profit, the fault is at his own door; for having either sold goods too cheap or not made the quality of his ware up to the standard—first class. I trust, however, all are satisfied with the results.

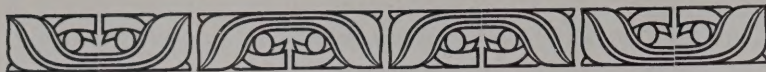
At this time almost everything the manufacturer buys, the hundreds of items entering into the general expense, and labor, fuel, brick, lumber, packing material, cooperage, iron, steel, castings, etc., have advanced in price during this year, and it is a serious question with the producers of cut glass whether or not the present prices can be maintained.

I therefore warn cut glass manufacturers to be careful in making prices. The tendency of everything is upward—new markets are opening up, the country is wonderfully improved and increasing in numbers, in wealth and refinement. More goods of a better quality will be in demand.

I trust your meeting today will result in great good, that more perfect harmony will prevail, the feeling of good fellowship continue to increase.

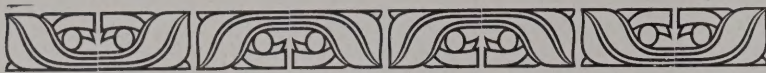
In conclusion, remember the motto "There is much

(Continued on page 19)



Talks With the Buyers

An interesting department in which we will record from time to time the observations of prominent buyers on pertinent business topics.



MEANDERING through the vast New York domain of John Wanamaker one day during the early part of December and viewing with admiration the attractive displays of goods so thoroughly in accordance with the advertising ideals of this house, we suddenly stopped and gazed in wonderment at the beautiful lamp display arranged across the "Bridge of Progress." It was a display of lamps the like of which is seldom witnessed in a department store—for beyond the variety of goods shown it was grouped with strikingly accurate period styles. Why was not this display of period reproductions a feature of every store? Was it because the masses were not as yet educated to the beauty of the designs and decorative treatments of the old masters?

We decided to find out why the John Wanamaker store was featuring this class of lamps, and sought out Charles H. Hoffmann, buyer and manager of the department. We found him in the midst of his department, directing the sales force in an energetic manner. He proved to be a regular dynamo of progressiveness, and a diligent student of period styles, in lamps, for many years. As he ushered us around the big department and pointed out the many beautiful reproductions, we managed with the aid of a pencil and a notebook to gather that period styles, especially in the houses catering to a good class of trade, were slowly but surely crowding out the meaningless scrolls of modern days, and that very few leaded lamps were carried by them, the call being for lamps and lighting fixtures to harmonize with the popular Colonial, late English, and French interiors. Mr. Hoffmann has found that the ivory finish bases with Adam motifs in overlay work on the shade, backed by delicate shaded panels of art glass, have been in good demand, as well as the Chinese Chippendale and other styles in vogue at the present time. With a view to educating the public to buying period lamps, Mr. Hoffmann has instructed his sales force and coached them along until now all are fully conversant with the various styles, and are able to converse intelligently along period lines. He has carefully marked each piece so there will be no mistake, and the more popular periods are grouped together in order to show the various designs in vogue during each decorative period. Annually Mr. Hoffmann visits the foreign markets in search of ideas, and although some of the lamps shown in New York are imported, the majority have been manufactured in this country from his designs. There has been considerable improvement among the American lamp manufacturers, states Mr. Hoffmann, in period designing, and he believes the day not far distant when every department will feature this class of goods. There seems to be no reason why every manufacturer could not get out reproductions, or at least incorporate enough of the motif to give his ware a period distinctiveness. Mr. Hoffmann to our mind has the right idea, and the continued success of his department is fully attested by the increasing number of sales for this grade of goods. Dealers and manufacturers can draw their own conclusions as to the future of period lighting fixtures, but following in the footsteps of the Wanamaker store seems a pretty sure road to success.

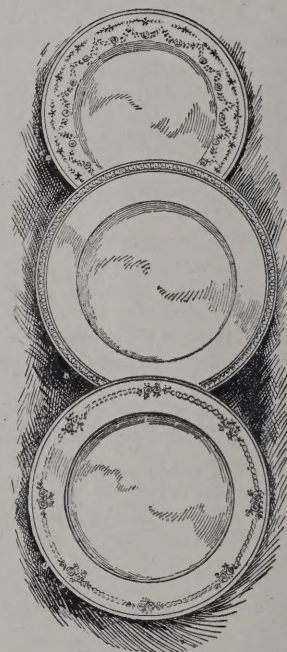
Worth Remembering.

Before ordering in quantities to save freight and discounts, be sure that the goods will turn over quickly enough to make the saving a real rather than an imaginary one.

You will never see the day when you will have ALL the business. There will always be more worlds for the business Alexander to conquer and advertising is what will win the victories.

The way to get word of mouth advertising is to treat customers so well that they can't help telling their friends about it. This isn't so hard to do. The smallest store has as good a chance to do it as the largest.

Do more than to tell your customers that their interests are your own. Make them believe it by the way you treat



A simple line drawing used by Gimbel Bros., New York, to feature a sale in their China department. Illustrations like this print well in the newspapers and lend interest to an adv.

them. Customers have longer memories than you think.

Be quick to decide about any new line you consider adding to your stock. Your competitor may be considering the same move and the first man out with new goods is the man who gets the cream of the trade.

If tricky competitors bother you, heed them not. Chicanery never yet won out in the long run.

Your store may have off days, days when the customers do not come, but there should be no off days in the advertising and planning department.

Meeting of Cut Glass Mfrs.

(Continued from page 17.)

bad in the best of us—and much good in the worst of us, that it hardly behooves any of us to find fault with the rest of us.”

Yours very truly,

HENRY C. FRY.

Mr. Snow, of the Pierpont corporation, spoke on the wonderful progress made by the association since its inception, and the splendid work it has accomplished. Mr. Strittmatter, of the Quaker City Glass Company, also spoke on the growth of the association and predicted a worthy success for it.

Mr. J. Howard Fry, of the H. C. Fry Glass Company, talked on the power of the association to better conditions in the business. His speech is so timely and pertinent that we reprint it in full:

There is no good reason why this association should not form or lend its aid to some definite plan to improve the conditions in your industry; if all are of the opinion that you desire and want certain improvements there should be no difficulty in bringing about the desired changes, for the reason you don't accomplish anything is due entirely to lack of courage and faith in one another. You all want profit. It is easy to agree on that. Most people say they are not in business for their health, and yet a great many of them haven't even health as an asset. It is something like the boy who requested his mother to wash his face. She replied, "Why don't you wash it yourself?" and the answer was: "Mother, I don't want to get my hands wet."

To build permanently is to build for future business, and it is equally as important to know what to build against as to build with. If nothing more is accomplished than the getting together and talking over the apparent evils existing in your business you have gained something, for it is the narrow-minded who stay at home and think they know it all. The world moves too fast for that; it is natural, though, that you want a profit—the whole world cries "Profit"! We manufacturers need profit; our employees desire more wages; it costs more to live, and so on it goes—everything advancing, except cut glass. It is like the woman who, when on the witness stand, was asked, "What is your age?" She replied, "Thirty-five!" The eminent judge looks at her and says: "Madame, I recollect when you were here five years ago you said your age was thirty-five." "Yes," she replied, "I said that then, and I still stick to it." To have permanent business in cut glass you cannot stick to the new methods, neither can you stick to the old methods or tie to the present methods of your many competitors.

There is a road called "straight" to follow. You may think you are handicapped by circumstances and make excuse for your weaknesses. Why not build against the wrong we condemn in others? The lack of recognition and success is usually traced to want of ability and courage. The opportunity is here if you have the eye to see it and the determination to reach it. A good salesman requires a good imagination. Your business does not require an imagination, but it requires an all-seeing eye. You have been told that business never was better. It has been growing, and is still growing. You are all as busy as you can be. You fear it is not permanent. Why? You say you are not making profit. Why? It is not due to the quality of the blank. No, you never had better blanks than what you are receiving today. It is simply because you are constantly reducing your prices, while everything is advancing, and in reducing your prices you sacrifice the artistic training and technical skill necessary to build permanently. While the blank manufacturer has made this growth possible, and is constantly striving to give you a better blank, you are just as consistently striving to spoil it by neglecting the finish of your product. Is it honorable? If you paid as much attention to details of finish as the blank manufacturer does to the details of blank making—and I wish I had the time to tell you—the road called "Straight" would be easy to travel and your journey to Success shorted. It is wonderful what you can do if you will only keep your chin up. This is a strange world, and one of the strangest things about it is the way it sympathizes with success. If you are going up, everybody wants to boost you. If you are going down, everybody wants to push you. That is what the cold world

calls "Sympathy." Therefore I ask you gentlemen present to boost our Cut Glass business by being a booster

"Do you know there's lots of people
Sitting 'round in every town,
Growling like a broody chicken,
Knocking every good thing down?
Don't you be that kind of feller—
'Cause there ain't no use on earth!
You just be a booster rooster—
Crow and boost for all you're worth!

If your biz needs boostin'—boost 'er—
Don't hold back and wait and see
If some other feller's willin',
Sail right in—this country's free!
No one's got a mortgage on it;
It's just yours as much as his;
If your firm is shy of boosters,
You get in the boosting biz!

If things just don't seem to suit you,
And the world seems kind-a wrong,
What's the matter with the boosting—
Just to help the thing along?
'Cause if things should stop a-goin',
We'd be in a sorry plight!
You just keep that horn a-blowin'—
Boost her up with all your might!

If you know some feller's failings,
Just forget them—'cause you know—
That same feller's got some good points,
Them's the ones you want to show!
Cast your loaves upon the waters,
They'll come back, is the sayin' true,
Boost the Cut Glass biz'ness, fellers!
Let's be brothers thru and thru!"

E. J. Huott, of Pottery and Glass; J. F. O'Gorman and Mr. Jacques spoke for the press and outlined the help that the trade papers could give the association and its members.

J. D. Robinson, of the Libby Glass Company, talked on values and said emphatically that a manufacturer was not conducting his business rightly unless he made a profit on everything that left his shop.

The gathering broke up at a late hour.

Chicago Crockery Trades to Have New Building.

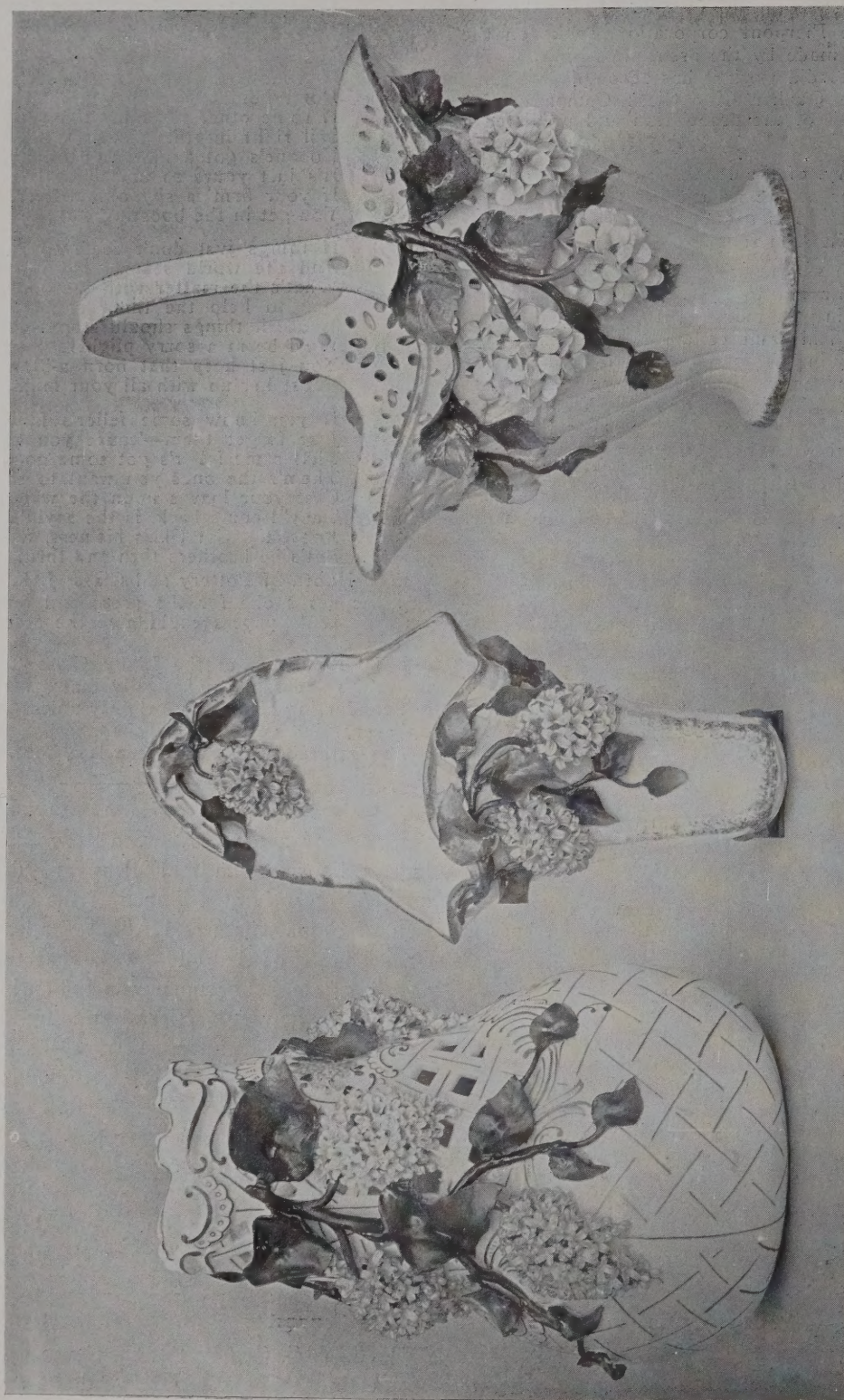
Plans for a new seventeen-story \$1,500,000 building to house china and glassware firms were announced recently at a dinner of the Chicago Association of China, Glass and Allied Trades in the Grand Pacific Hotel of that city. It is expected the building will be ready for occupancy in the spring of 1914.

Like the new Advertisers' building, at which ceremonies were held during the day, the proposed glassmen's structure will be almost exclusively for the housing of the trade. Construction cost will be furnished by outside capital.

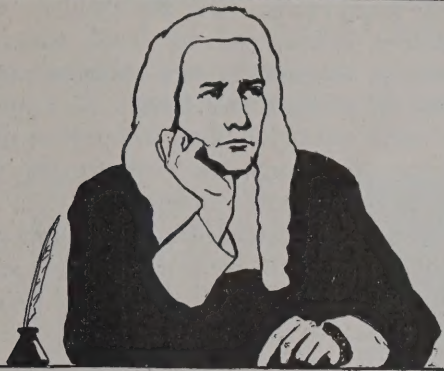
"The site is picked already," announced H. A. Marshall, president of the club, who, with Paul Fueslein, the vice-president, and James H. Aye, secretary and treasurer, has been working on the plan.

Canonsburg Pottery Sells for Over \$60,000.

THE W. S. George Pottery Company, of East Palestine, Ohio, has purchased the seven kiln plant of the Canonsburg Pottery Company, located at Canonsburg, Pa. Secretary Robert Logan, of the firm, withheld the actual purchase price, but admitted it was considerably over \$60,000. The new acquisition will be known as the W. S. George plant No. 2, and together with the present East Palestine pottery, will give this concern a total of twenty-one kilns, fourteen at East Palestine and seven at Canonsburg.



Some new creations in delicate tinted art china from the import line of Herman C. Kupper.



Practical Law for the Buyer and the Seller

A department devoted to a discussion of the various legal matters that are constantly confronting the man in business; opinions rendered are based upon actual decisions.

Written by Elton J. Buckley.

Finding Out Who Is Your Customer.

ONE most vital protective precaution is neglected every day in the selling of merchandise or the rendering of services or labor, and I am moved to say something about it in this article.

I refer to the obvious need of knowing who you are dealing with—who your customer is and to whom you will be obliged to look for the payment of your claim. This isn't always as easy as it sounds, and it is too often taken for granted with resulting loss.

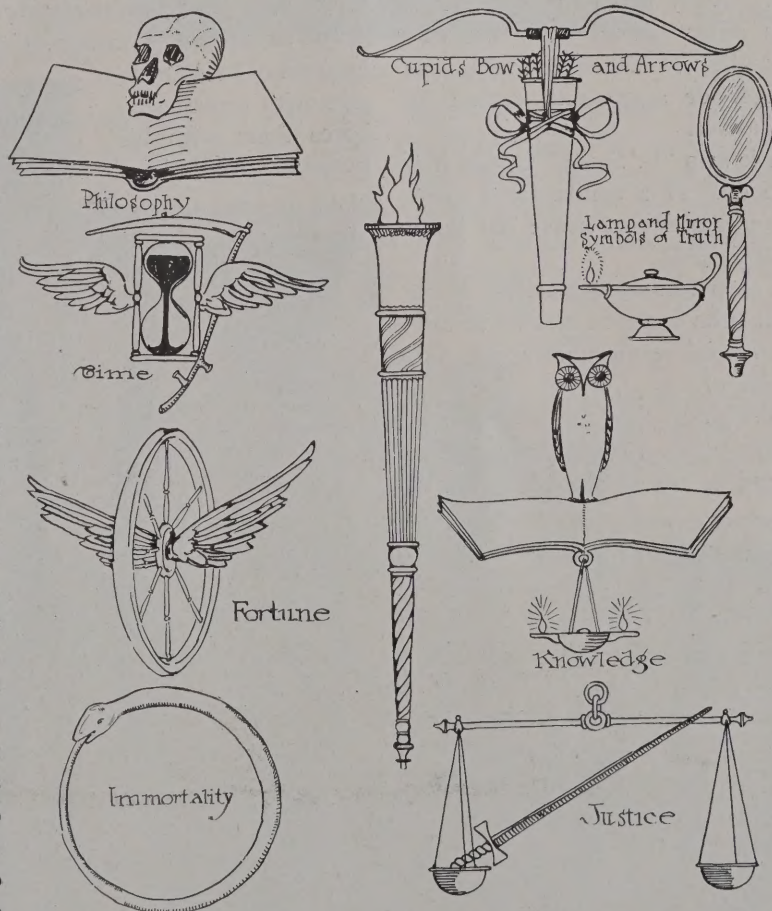
A case in point: A certain large Philadelphia cafe has always been run under one of those names that restaurants often use, which mean nothing in the way of revealing the identity of the owner. For the purposes of this article, I will use the name "German Cafe." Up to August of 1911 this cafe had been owned and conducted by a man whom I will call Jackson, who enjoyed a credit and could be depended upon to pay his bills. During August, Jackson executed a secret agreement by which he transferred the restaurant business to certain other persons. No change was made in the location or in the name, or the help, and no notice was given anybody of the change in ownership. Jackson died the following November, leaving a will which named as executors two of the men to whom he had transferred the cafe two months before. These men continued to run the cafe, still without changing external business.

Shortly after Jackson's death, a grocer, believing Jackson, or his estate, still to be the owner, supplied several hundred dollars worth of goods to the cafe. When his bill wasn't paid, he started proceedings against Jackson's estate, only to be confronted with the agreement that was made secretly the August before.

Now in this case it may be possible for the grocer to hold the Jackson estate, on the ground that the transfer was secret and no notice was given the creditors. But even if he can do that, his ignorance as to who he was dealing with makes it necessary for him to employ a lawyer, go into court and spend money. And it is possible that he may not be able to hold the estate. If the court rules that the other men are lia-

ble as individual partners, the grocer is completely ousted, because they are practically execution-proof.

How could he have protected himself? By making the inquiry which every man furnishing supplies or service to any concern bearing a meaningless name should make—who are the German cafe? Thousands of men of no principle are to-day using those all-inclusive names for the very reason that they tell nothing. "The German-American Importing Co.," the "Philadelphia Tire Co.," and so on. A case was tried in the Philadelphia Common Pleas Court recently in which a small and insignificant foreigner, utterly without assets or responsibility, admitted on the



China decorators and the decorating departments of large stores frequently write us asking for the conventional symbols representing Time, Truth, Justice, etc., for use on special work. We have collected the most common of these symbols and reproduce them above. They can easily be changed for particular purposes, and are good designs to keep for emergencies.

witness stand that he had been trading as the "International Steamship Company!"

Men who conceal their identity behind such names should always be compelled to disclose before being given credit. If every prospective creditor would follow this course, the number of bad debts and fraudulent bankruptcies would probably be reduced one-half.

Another favorite trade name is "John Smith & Co." In the undisclosed identity of the "Co." may lie all the weakness or the strength of the firm. Some men personally without assets use a company name in order to get what little added weight they can from the suggestion of a partner. Upon investigation, there will be found to be nobody in the concern but themselves.

Another designation quite often seen is "John Jones, Agent," but only rarely is its true significance known. The use of the qualification "agent" is to take advantage of the legal principle that when a man discloses that he is acting for another, he cannot be held personally responsible. John Jones tells the world he is acting as agent, and thus hopes to escape personal liability for the concern's debts. And in most cases he will succeed.

The point that ought to be searched out—in advance—is, who is Jones' principal?

Another point to watch is in the use of initials instead of full Christian names. A man will go into business as "L. Smith." Very often the "L" means his wife Laura or his sister Lizzie, while he, who may personally have oodles of money, merely runs the business as manager or agent and cannot be reached if the occasion arises.

It does no harm to ask who "L. Smith" is, and it is a very simple thing to do. If a contractor I know had thought to do it in a matter that arose last January he would have saved \$780.

The responsibility of corporations also arises. Many and many a bad debt has been incurred because so-and-so, a man of known financial responsibility, was said or believed to be "back of" a corporation. Goods were therefore supplied the corporation, which proved in the end to be worth nothing. I have often explained that

a corporation many have five stockholders each worth ten million dollars, yet be itself bankrupt, and not a cent of the stockholders' millions can be touched to pay the corporation's debts. As a matter of fact, men worth much less than five million often put their business into corporate form for the very purpose of escaping personal responsibility.

Credit should never be extended to a corporation on the strength of a rumor, or even of a positive statement, that somebody is back of it. The only persons back of a corporation, so as to mean anything, are the stockholders. If "so-and-so" wants to stand back of a corporation so that his standing will do it good, he should subscribe for stock enough to give the corporation assets, or he should endorse the corporation's note, or do something that counts. To ask for credit that would not ordinarily be extended, because so-and-so is back of the corporation, is to offer shadow where only substance amounts to anything.—(*Copyright, September, 1912, by Elton J. Buckley.*)

Energy is the merchant's greatest asset. You cannot be energetic without having health. Take care of your health.

The more people you know personally the greater will be your hold upon your trade. A personal following is worth a lot of money to any business man.

Gimp is backbone; energy determination. It is what keeps people everlastingly at it and enables them to pull success out of failure. Cultivate gimp. The public dislikes to do business with a man who bores them with his personal tribulations.



Some new Rock Crystal ware shown by J. H. Venon.

Art Directors of British Potteries

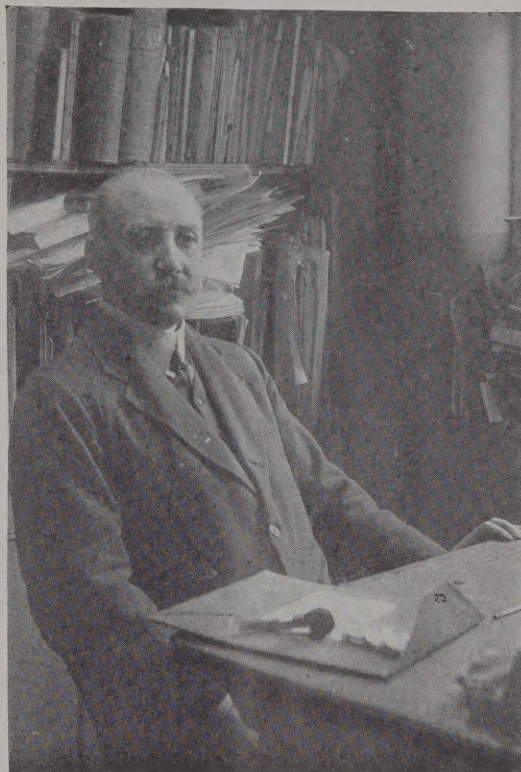
THE WORK OF CHARLES J. NOKE, WHO STANDS SPONSOR FOR THE BEAUTIFUL DESIGNS TURNED OUT BY THE ROYAL DOULTON POTTERIES

BY BERTRAND RHEAD.

THERE are few men in the ceramic world who have risen to the occasion in the manner which the subject of this article has, and there are fewer who have attained and maintained the high standard of excellence.

In his official capacity at the Royal Doulton Potteries, Mr. Noke declares he has been fortunate to fall in with a management so broad and sympathetic as to afford him the opportunity, not too common, to give of his best and most sincere work, and whilst at times it goes against the grain to carry out ideas that do not commend themselves entirely to his personal judgment, he regards it as a plain duty and privilege to meet the demands of the firm's clients, making the work as good and artistic as will be acceptable to the public that pays for and uses them.

Born in the very atmosphere of pottery, his father a connoisseur and collector, he began to take life seriously at the Royal Worcester factory, where he was trained as a modeller. He remained at the latter place until he took up a position at Doultons some 22 years ago. Even at that time, the decoration of pottery at Burslem was of a very high order, and it was in the combination of this fine decoration and his experience of shape and line, that a special field was opened for his efforts. Full advantage was taken of this opportunity to co-

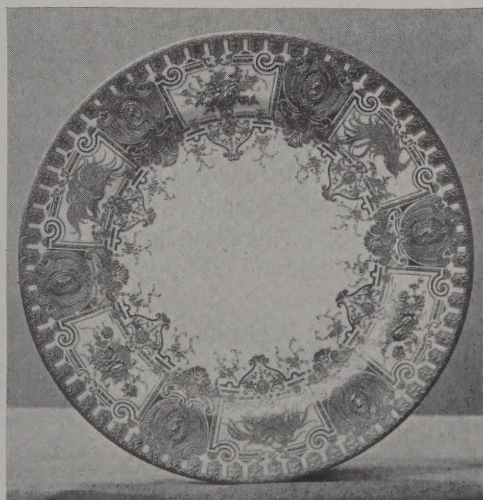
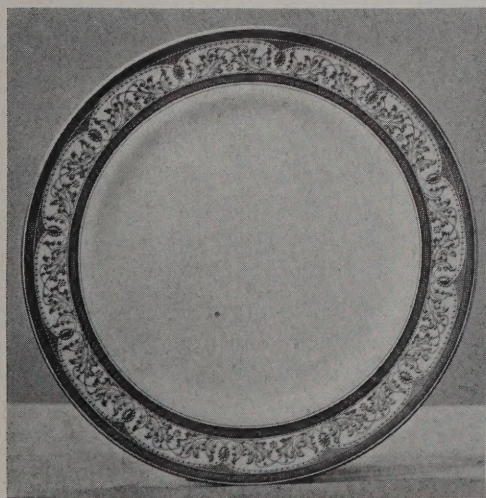


CHARLES J. NOKE.

ordinate the two factors of artistic production.

I paid a visit to Mr. Noke's home at Stoke, and at his request, to his studio on the factory, where I found him in each place surrounded with many ideas and schemes which were both useful and ornamental. During the very pleasant interview, he impressed upon me several times that he was a firm believer in the combination of form and color, and I must confess that for some little time I was at a loss to understand and realize fully his meaning. When, however, he brought before my notice some of his decorative panels and slabs, I quickly grasped the situation. Mr. Noke's method of building up these gems of ceramic art is first to model his subject in low re-

lief. A groundwork of underglaze colors brings up the form, and then enamels are skilfully brought into play while the final embellishment of gold adds a richness and delicacy which collectively go to complete a combination, and has not been pirated for the simple reason that to imitate would only result in failure. Thus it will be seen that form and color play a very important part in the daily routine of Mr. Noke's busy life. Our illustrations gives a very poor idea of the beauties of his own handiwork, for the mere half-tone reproductions fail to convey the true artistic beauties of the



Two exquisite encrusted gold decorations and a statuette by Charles J. Noke.

original. When Doultons took up seriously the manufacture of Rouge Flambe, the manipulation of that most charming color was entrusted to Mr. Noke. That trust has not been abused. In his hands, possibilities for it have arisen and he has not been slow to adopt them. Mr. Noke was not content to allow this remarkable achievement in color effect to go its own way, and play tricks with him. He harnessed it, and with the assistance of other colors, principally black and turquoise, made it go *his* way.

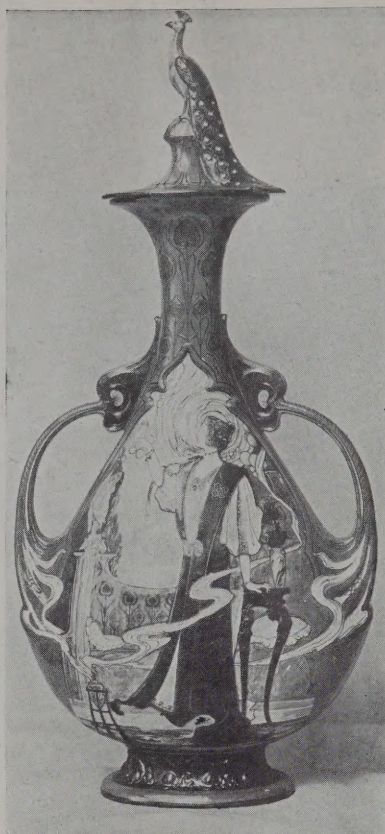
The artists and decorators at his command have followed his instructions to the letter, and the seascapes, animals, etc., carefully painted in a dead rich black, are very effective on the flambe ground. One particularly fine piece he showed me was a tall vase with tapering neck on which was depicted a shepherd. The silhouette was a glorious contrast which, being relieved by the brilliant red glow of the lantern, completed a bold and daring conception. It was practical as well.

Mr. Noke is most versatile, and has done some quite interesting work as a modeller also. I should, therefore, do him a great injustice if I failed to speak of his admirable works, the Jester and the Moorish Minstrel. Of the two, I think the latter is the greater effort. The cloak on the figure is most natural, and the folds in the sleeves are remarkably well conceived. The jester also is quite as pleasing in its way.

Turning to the vases, we have two distinct styles, and in "Vanity" Mr. Noke's pet themes are introduced. In the reproduction of this vase, the true beauties are lost, and a flatness occurs which certainly does not appear in the vase itself, there being a wealth of color and clever draughtsmanship.

The "Diana" vase formed part of the Doulton Company's exhibit at Chicago, where it created a great sensation, and was much talked about.

To further illustrate Mr. Noke's power and ability as a designer I have selected two plates, both executed in encrusted gold. It would be difficult to find two finer examples of gild-

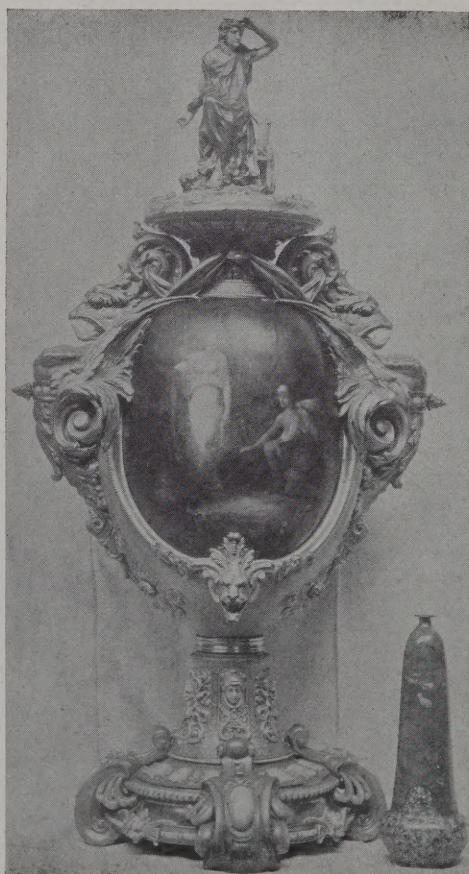


ing than these, the one, with its delightful symmetry and simplicity, and the other with its magnificent grandeur. Better pieces it has not been my lot to see. Messrs. Doulton are to be complimented in having a man of the calibre of Chas. Noke.

In dealing with the lighter side of my subject, I discovered he had two hobbies, work and golf. He is not satisfied with his labors during the day, but at night, immediately he finishes his evening meal, makes for his workshop, and there is experimenting and hatching plots for new themes in pottery, of which I saw a remarkable store, and which he told me were in waiting when occasion demanded. In conclusion, I would like to add that I caught Mr. Noke in a talking mood, so I refrained from asking too many questions, with the result that I gained more information than I hoped to anticipate. May he continue to give an expectant world more of his creations for a long time to come, as beautiful in design, as exquisite in color, as are those his fame now rests on.

Ancient Greek Pottery.

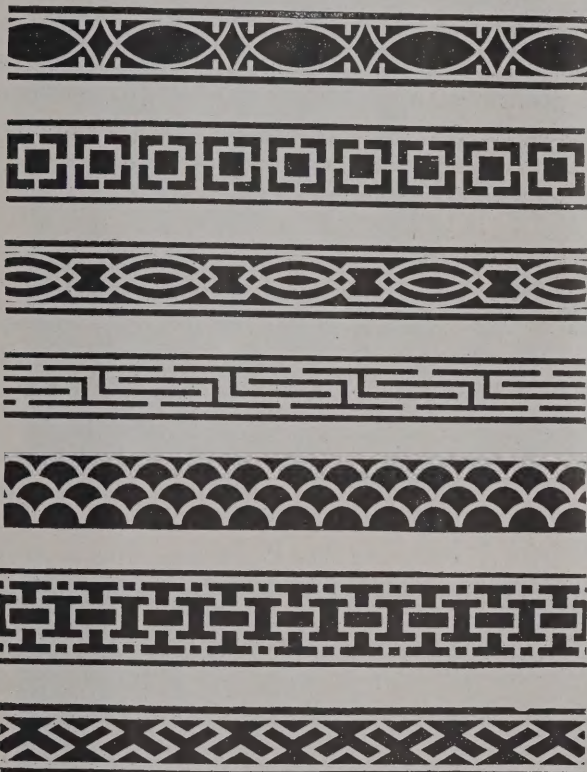
The chief interest in Greek pottery consists largely in the fact that it gives some insight into the art of an age of which is little else in the way of drawing or painting now remaining. Specimens range from the diminutive vessels which were placed in such numbers in the tombs, containing nourishment as they thought for the spirits of the departed, to the huge vases which were given as prizes at the Pan-Athenaic games. A copy of one of these now in the British Museum was made for presentation at the Olympic games which were held in London in 1903. Of the smaller vases of the earliest times the principal shapes are the *Oinochoe* and the *Lekythos*, jugs for pouring wine, the *Aryballes*, a small round jug for oil, the *Alabastron*, a narrow vase with two small ears for holding ointment, the *Cantharos* and the *Kylix*, two shapes of a drinking cup, and the *Phiale*, a small shallow bowl with a boss in the middle for pouring libations. The larger vases of later times



Doulton "Vanity" Vase above, and the "Diana" below. Designed by C. J. Noke.

which were chiefly for domestic use include the *Amphora*, a two-handled vase, the *Hydria* or three-handled vase for holding water, and the *Crater* for mixing wine. It is these large vases together with the *Kylikes* or drinking cups that provide the most beautiful specimens of Greek vase painting.

Greek pottery may be divided roughly into four periods. The first period includes the pottery from pre-historic times to about 600 B. C.; the second, the black figure vases of the 6th century B. C.; the third, the red figure vases of the 5th century B. C., which was the period of the finest art; and the fourth, the later Athenian and Italian ware. They are mostly specimens of the earliest periods which are represented



Glass manufacturers and potters are constantly looking for period designs and borders suitable for their wares. Here are 7 borders in correct Colonial (Chippendale) Style.

in the collection. This pottery comes chiefly from the islands of the Greek Archipelago, Cyprus, the Cyclades, and from Hissarlik, the supposed site of Troy. It is hand-made, and has little if any decoration.

Mycenaean ware.—This is the earliest known pottery made with the potter's wheel. It is usually painted with a brownish yellow color, the drawing being almost entirely line work, and rarely of any object of Nature. Two of the best specimens in the collection are what are known as false-necked vases. Mycenaean ware takes its name from the excavations at Mycenae, but it is found over a wide area, especially in Rhodes and Cyprus.

The *Dipylon* style is for the most part contemporary with the above. It is here that we have the well known key pattern first introduced, often known as the Greek pattern.

Where???

?? to find it

EDITOR'S NOTE—Nearly every subject imaginable has been treated upon, at more or less length, in some published work. Unfortunately, however, not every one knows just where the particular book treating on their special subject is to be found, or in what part of a work the sought for information is given. The editors of POTTERY AND GLASS have decided, therefore, to print a column in which questions of a general character pertaining to books on the different branches of the pottery, glass, lamp, and art metal trades may be asked and answered. In all cases specific information will be given, and as far as possible titles and pages of books having detailed particulars or chronological facts on the subject under discussion will be appended. This column should prove a "clearing-house" for knowledge not easily obtainable in any other way, and ought to be made use of frequently by every reader. Letters intended for this department should bear some key number or word so as to be easily recognizable by the sender. Address all communications to Information Editor, POTTERY AND GLASS, 395 Fourth Ave., New York.

D. A.—I am interested in the chemistry of glass. Is there any book giving numerical tables and data concerning the different chemical compounds, co-efficients, molecular and atomic weights, etc? I have a number of good books on chemistry on my desk, but when I wish any certain tables I am forced to look through the entire set to find what I want. If you can help me out I will appreciate it greatly.

Van Noststrand's Chemical Annual, published primarily for analytical, manufacturing, and investigating chemists and chemical students, is the best book on the subject that we know of. It is designed to meet all ordinary requirements and gives in detail, and in a compact form, all the tables and data that cannot generally be carried in the mind.

* * *

D. B.—Has ordinary cheese ever been made the basis for a practical glass cement?

It has, and many receipts containing it as an ingredient are well known to those whose business is the mending and restoring of broken pottery and glass. One of the most common cements in which it is a principal ingredient is the following:

Common cheese	100 parts.
Water	50 parts.
Slacked lime	20 parts.

The cheese must be carefully pounded with the water until it is quite soft and the lime then quickly stirred in. The result is not only a useful cement for glass, but it can be applied successfully to many other purposes. The cheese is best when used fresh.

* * *

D. C.—Can you tell me how to engrave on glass? I know it is frequently done, but have never heard the exact process.

Engraving on glass is an easy matter. All that is required is a little soap, or wax, and a small quantity of hydrofluoric acid. Coat the object to be engraved with a thin film of the wax or the soap and scratch the matter to be etched through this film. Care must be taken, however, that the scratches are deep

enough to reach the glass. Then pour a little of the acid over the marking and allow it to stand for several hours. When the soap or wax is scraped off the glass will be found marked exactly as the soap had been with the sharp instrument. China and glass can also be etched with a sharp steel point aided by a small quantity of emery powder.

* * *

D. D.—We have a cut glass decanter which has a crack down the side extending three inches from the mouth. Can it be mended?

Bottles and decanters cracked in the manner described by our correspondent are frequently repaired as good as new. Heat the bottle slowly and at the same time press in the cork until the hot air within expands the crack, which must be filled at once with



Whiskey Bottle in Theriesienthal glass, from the line of Graham & Zenger.

a liquid glass. Then, as the water glass is driven in by the pressure of the outer air, and as the bottle cools, the cracks are closed. A good soluble potash glass can be made from the following:

Silax	45 parts.
Charcoal	3 parts.
Carb. Potash	34 parts.

Both of these receipts were taken from "Mending and Repairing," by Charles G. Leland, a book which contains receipts for the restoration of damaged articles of all kinds, including china and glass.

* * *

D. E.—Is there any book published which gives designs and details from all the different periods of ornament? I am a designer and frequently have occasion to work up patterns in odd styles, and I am sometimes at a loss to find proper authority for the details. Any suggestions you can give me will be appreciated.

"Styles of Ornament," by Alexander Speltz, in either English or German, is the most complete book

of its kind published, giving a resume with copious illustrations of all the known periods of decorative ornament. It is useful to every one having occasion to make use of ornaments in any of its branches. It contains 660 pages, 400 plates of illustrations, and sells for \$5.00, postpaid.

* * *

D. F.—Where can we get a good practical book that will help us in writing advertising copy? We conduct a progressive house-furnishing store in a progressive town of 10,000 population, and while we have no trouble in writing copy, we frequently cannot find the time to give it the attention it demands. We noticed that you ran a column of "Ready Made Ads" in Pottery and Glass some time ago, and would like to know if there is any book making a feature of similar copy?

"House-furnishing Advertising," by E. Borsodi, is the very book our correspondent is looking for. It contains excerpts from hundreds of ads that have been used all over the country. It covers every line of goods that are generally carried in a house-furnishing store, giving eleven pages, out of one hundred and twenty-eight, to crockery, china and glass copy. It sells for \$2.00, postage extra.

* * *

D. G.—What is the best book on pottery?

There is no best book on pottery. Every one of the standard works on this subject, we are glad to say, has many points of interest, and as no two are planned along parallel lines, no direct comparison can be made between them. If our correspondent is looking for a concise work on pottery that gives an adequate review from the early days to the present time we can recommend no better volume than the "Pottery Primer," by W. P. Jervis. This is an excellent work, giving in comprehensive form all that is known about the history and manufacture of pottery. It is published in two ways, with paper cover, and in cloth, and sells for 50 cents and \$1.00 respectively, postage extra.

Elargo Pencils Displace Dragons' Blood

GLASS cutters and designers on china, enameled ware, etc., are rapidly adopting the more modern methods of marking, and instead of the dragons' blood formerly used are utilizing the Elargo pencils of L. Rusche & Co., New York. The advantage of a pencil for this kind of work, its convenience and ever ready qualities has made it known wherever designs are drawn on glass or china. Although the red pencil is almost universally used in the glass cutting shops it can be had in either blue, black or white. The price is the same in each color with the exception of the black, which can be had slightly cheaper.

At an exhibition of works of art, at present being held in St. Petersburg, there may be seen a set of porcelain dishes which is considered the most costly in the world. It consists of thirty-six hand-colored plates. This set has an estimated value of 36,000 rubles (\$18,540), a single plate, therefore, being worth 1,000 rubles (\$515). It is the property of Count Orloff-Davidoff.



The lighting fixture and art china and cut glass sections in the big department store of the O. T. Johnson Company, Galesburg, Ill.





Two characteristic examples of Pennsylvania (Dutch) slip decorated ware, now in possession of the Metropolitan Museum.

Slip Decorated Ware at Metropolitan Museum

THIS PECULIAR WARE IS VALUABLE BOTH FROM A PRACTICAL AND AN HISTORICAL STANDPOINT—HOW IT WAS DISCOVERED.

THE Metropolitan Museum of Art has recently come into possession, by purchase, of eight excellent examples of old American slip decorated ware. This ware, sometimes called Tulip ware, was made during the eighteenth and early nineteenth centuries by the Pennsylvania "Dutch," in close adherence to the traditions they had brought from their fatherland. The existence of the ancient art of Slip-Decoration in America was not known to ceramic students until the year 1891, when Edwin Atlee Barber's attention was first attracted to the subject. . . . through the purchase of a red earthenware pie plate. This piece, embellished with floral and bird devices in the sgraffito style, and an inscription in German, with date 1826, was at first supposed to be an example of European workmanship, but careful examination revealed the fact that some of the words scratched in the border were in Pennsylvania "Dutch." From this clue a series of investigations was instituted which resulted in the interesting discovery that this curious art, which had been brought from Germany, was flourishing in Eastern Pennsylvania before the middle of the eighteenth century.

Of slip-decorated ware there are two varieties, slip-traced or slip-painted and slip-engraved, scratched, or sgraffito. "Slip-tracing consists in trickling liquid clay or slip through a quill," says Mr. Barber in his book "Tulip ware of the Pennsylvania German Potters," which is attached to a little cup, over the surface of the unburned ware to produce the decorative designs, the slips being of the consistence of thick cream or batter of a lighter tint than the coarse clay to which it is applied, which latter is generally of a dark orange or red color. Slip-engraving consists in covering the ware completely with a thin coating or engobe of slip, through which the ornamental de-

vices are scratched with a pointed instrument, to show the darker clay beneath. . . . In Pennsylvania, sgraffito ware was being made as early as 1733, as is indicated by an interesting example, . . . which is inscribed with that date, and it is more than probable that for several years previous to that time the transplanted art had flourished here."

These pieces have a peculiar human interest, for they were not made for the trade, as were the plain utensils turned out by the same potters, but "were executed during odd moments and leisure hours by the proprietor or his journeymen, as gifts or presentation pieces for household decoration. They were usually designed for some friend, sweetheart, a wife, or the daughter, or mistress of an employer and they were occasionally executed to fill a special order from some well-to-do patron. Such pieces were highly prized and carefully preserved from one generation to another."

Some inscriptions seem to have been the common stock in trade of the potters.

For example:

Aus der ehrt mit verstant
Macht der Haefner aller Hand.

Out of earth with understanding.
The potter makes every thing.

The simplest piece of sgraffito ware in the possession of the Museum is a shaving dish with the customary notch on one side to fit the neck of the person shaving. It has as decoration one spray of tulip and a marginal inscription appropriate to its use; *Ich weiss nit in der welt mein bart der ist gar din gestlet 1791.* Translation: I do not know why in the world my beard is growing so thin.



Pennsylvania (Dutch) slip decorated ware now in the possession of the Metropolitan Museum.

Plates made by Henry Roudebuth and Samuel Troxel show the typical motives of flowers, foliage, and birds. The colors are the red of the clay, the yellow of the slip, and on certain portions of the design, a green produced by the use of oxide of copper or verdigris.

The pottery of David Spinner, situated on Willow Creek, in Milford township, on Spinner's farm, is represented by four plates, of which one is slip-painted in a pattern of lines, dots, and curves; the other three, slip-engraved, each showing a brave attempt to portray not only flowers, birds, and animals, but men and women as well, dashing soldiers in cocked hats and a lady gaily attired in the costume of the period. The flower forms exhibit considerable variety and rather more grace of outline than the productions of many another potter of the period. Dr. Barber informs us, "David was considered quite an artist by his contemporaries and decorated the ware

with his own hand. He possessed a marked ability for off-hand sketching that exceeded the artistic attainments of the neighboring potters and he frequently placed his name beneath his designs on plates and other pieces." One of the Museum plates bears a flowing signature: D. Spinner, 1801. Oddly enough, the tulip, so common a motive with Pennsylvania-German potters, is not found once on Spinner's ware; the fuchsia takes its place as the most customary floral motive.

"Slip decoration in its primitive stages is now a lost art in the United States. Its decadence commenced with the advent of pewter and when the cheaper grades of white crockery began to be introduced the products of the German potteries ceased to be in demand." It was, however, "the forerunner of the modern art of painting on the unbaked ware with colored clays, as exemplified in the Rookwood pottery of the present day."



Sgraffito plates made by David Spinner, now in the possession of the Metropolitan Museum.

POTTERY AND GLASS

WITH WHICH IS COMBINED

GLASS AND POTTERY WORLD

GLASS AND POTTERY WORLD, Founded 1893.

CHINA, GLASS AND POTTERY REVIEW, Founded 1897.
Amalgamated April, 1905.

POTTERY AND GLASS, Founded 1908.
Amalgamated April, 1909.

REG. U. S. PATENT OFFICE

PUBLISHED ON THE FIFTEENTH OF EACH MONTH BY
HUOTT PUBLISHING COMPANY
395 FOURTH AVENUE, COR. 28th ST., NEW YORK

THOMAS A. CAWTHRA - - - - - *President and Treasurer*
EDMOND J. HUOTT - - - - - *Vice-President*
FRANK F. LYONS - - - - - *Secretary*

DEVOTED TO THE INTERESTS OF THE POTTERY, GLASS, LAMP, ART
METAL AND ALLIED INDUSTRIES

T. A. CAWTHRA - - - - - *Managing Editor*
PROF. CHARLES F. BINNS - - - - - *Technical Editor*
THIS MAGAZINE IS A MEMBER OF THE AMERICAN TRADE PRESS ASSOCIATION

BRITISH REPRESENTATIVE
Bertrand Rhead, 50 Pall Mall, Hanley, Stoke-on-Trent

SUBSCRIPTION RATES: UNITED STATES, \$2.00 PER YEAR. ALL OTHER
COUNTRIES, INCLUDING CANADA, \$2.50 PER YEAR

Change of copy and instructions regarding advertisements appearing in
the magazine must reach this office not later than the 5th of the month,
as the first forms are sent to press on that date.

Entered at the New York (N. Y.) Post Office as Second Class Matter.

VOL. IX DECEMBER, 1912 No. 6

COMPLIMENTS OF THE SEASON

TO our readers, one and all, we extend the compliments of the season—a Merry Christmas and a Happy New Year, and we further hope that the close of the year 1912 will find them in a state of prosperity where these compliments can be enjoyed and appreciated in the extreme. Good cheer and pleasure are products of mind and environment; and unless both are keyed in tune to the best interests of the individual, perfect harmony does not prevail. We think that the pottery and glass trades have fared well, on the average, during the year just closing, and we feel that the prospects for a year of increased prosperity are unusually bright. With such propitious signs to encourage us, there is no reason, therefore, why we should not give ourselves up to the spirit of the season and lapse for a moment from the trials and troubles incident to a life of work and toil. So again, we wish all a Merry Christmas, and may the wish carry with it a hope for better things to come.

THE MANUFACTURER AND THE DEALER

IT is hard to understand the manufacturers who totally disregard the dealers' interests, and yet no one acquainted with the field will deny that there are many such. They are seldom among the leaders and often they wonder why they are so thoroughly eclipsed by some enterprising competitors who never fail to

keep in mind that the retail dealer's success is the basis upon which the manufacturer's prosperity rests.

Probably some manufacturer will say that all this sounds good but it is not practical. It will be safe to say that he belongs to the class that has an everlasting complaint of poor business.

We modestly suggest that one very good way of helping the dealer is to give substantial support to the trade papers which assist the dealers. Retailers depend to a great extent on the trade magazine for information that will aid them in selecting the most salable goods and for points that will help in selling to the public. The manufacturer, by co-operating with the trade journal, takes the first step toward co-operating with the dealer. The retailer relies on POTTERY AND GLASS for suggestions, advice, hints and general knowledge, and in turn we look to the manufacturer for co-operation in our endeavor to give what the dealer demands of us. Those manufacturers who have been wondering what the trouble is should thoroughly consider what we have to say on the subject of co-operation, and if there is any truth in our presentation of the case we shall be glad to feel that we have succeeded in throwing light on conditions that the manufacturer can improve to his own great advantage.

Recent Novelties for the Tea Table

TO almost every woman the tea table is a matter of especial pride, and to have her tea table equipped with the most charming furnishings or with novel and amusing ones is one of the great ambitions of her domestic life. There are so many attractive articles for the tea table that it is indeed difficult to choose among them, and there are so many attractive styles of furnishing it that almost all women have pangs of regret when they select one style only to find after several articles have been purchased that there are so many pretty things to be bought in quite a different style that will not at all accord with what they have already purchased.

For the Colonial tea table there is the Colonial china in its many quaint designs and adorable shapes, all of it expensive, but so delightful that it is well worth the investment. And the glass for such a tea table should be the fine old cut glass, just a little cut, not heavy and glaring like the modern pieces.

If one wants to have a tea table in the English style there is some new china in the old Chelsea pattern, white with black bands, on which there are rose garland decorations. This china harmonizes with the painted furniture and the black ground chintzes and brocades that are now so fashionable. With it the Sheffield plate pieces are in perfect accord.

And the Dresden tea table, with its quaint little pieces so full of color, so charming in design! And the silver—wonderful little hand-made pieces, delicately carved and brought over a few at a time, perhaps as the souvenirs of happy summers spent in European travel.

There is no sense in knocking—it is valueless.

Practical Science Department

Edited by Prof. Charles F. Binns

Good Glazes—and Others; What They Are and How Best to Get Them

THIS IS THE THIRD OF A SERIES OF GOOD COMMON SENSE TALKS ON TECHNICAL MATTERS THAT DAILY CONFRONT THE MANUFACTURING POTTER

Written especially by the Editor of this Department

EDITOR'S NOTE.—So many of our readers have repeatedly asked us to publish articles of a technical character on pottery glazes, etc., that are practical and deal rather with the ordinary run of wares that the average potters produce than those which are distinctly art products, that we have decided to run a series, of which the present article is the third, exactly along these lines. The material is aimed to interest as well as instruct, and we feel sure that the series will find favor with our readers. The next article will be published in an early issue.

IT is to be regretted that the custom of reducing the fritt to the irreducible minimum has become so firmly established. Undoubtedly the apparent necessity of fritting in saggers has led to this. Finding that boric acid was the only substance which could not be used without fritting, the fritt batch was confined to this ingredient with the addition of enough flint supposedly to make an insoluble mass. That this result can be accomplished is undoubted, but it needs more fire than the ordinary method furnished. That it is not usually accomplished at all is shown by the practice, happily growing less common, of setting the lumps of fritt aside until they slake into a soft mass and thus render chasing unnecessary. If the men who do this will give the matter a moment's thought, they will see that this slaking is positive evidence that the desired insolubility has not been secured. Further, it will be found that the water of the glaze in which such a fritt has been used contains a good deal of boric acid solution. In fact crystals of acid may be seen floating on the glaze in the tub. It is all very well to say that the glaze water, drawn off the tub before beginning the day's dipping, is not thrown away but is used to thin the glaze for lawning day by day. There are reasons why it would be better to throw the water away and use clean, and it could be done if it were not for the waste of acid. Sulphates are always present in the glaze ingredients and the glaze would be better if these were washed out. Besides this, it is certain that when any part of the glaze is soluble, this part is sucked into the porous body, to reappear in patches and on high places as the ware is dried. Soluble matter always results in irregular glazing, and if this condition is to be tolerated why not dispense with the fritt entirely and simply weigh the boric acid for the mill with the rest of the batch?

The writer had an amusing experience, once, which illustrates the mistaken notions which sometimes prevail. He was discussing the problems of fritting which have just been reviewed, with a young man who was in charge of the mixing in a manufacturing plant of some size. The statement was made that the incorporation of boric acid had been overcome by boiling. The proper weight of acid had been put into a tank

of water with the whiting called for, steam had been turned in and the mass had been boiled with the result that a considerable effervescence had ensued. This, it was argued, was evidence that the boric acid and lime had combined into an insoluble calcium borate. It was then proposed to the experimenter that he should make a test. A bowl was to be filled with the water in which the reaction was supposed to have taken place, and this was to be set in a warm place until it had evaporated to dryness. Some time afterwards the young man came back and acknowledged his error. The bowl, he said, was half full of boric acid crystals. It is satisfactory to find a man honest enough to own up and if those who are using the old boric acid-flint fritt will make a similar test they will likewise be rewarded by a large deposit of crystalline acid as the result. Not perhaps a bowl half full because boric acid is much more soluble in hot water than in cold, but there will be enough to show the futility of the method.

It is an undoubted fact that the more of the glaze is fritted the better. If the whole batch is made into a fritt, leaving only enough clay to float the glaze for dipping, an enormous reduction in the cost of glaze firing could be made. Such a glaze will not only melt much more readily but a better, smoother and more uniform glaze will result. At the moment of writing and in this connection there comes to hand the latest issue of *Keramische Rundschau*, the popular German Ceramic Journal. In it there are several recipes for leadless glazes for low temperatures. Among these are the following.

1. To burn at cone 09.

Fritt: Feldspar	72
Borax	60
Whiting	21
Quartz	20
Glaze: The above fritt.....	135
Kaolin	7

2. To burn at cone 08-07.

Fritt: Chalk (Whiting)	60
Kaolin	16
Sand	134
Borax	228
Glaze: The above fritt	720
Kaolin	40
Sand	45

These glazes are given on the authority of two different correspondents of the paper and they are reproduced here to illustrate the point of the importance, and the possibility, of fritting nearly all of the glaze.

We are not advocating leadless glazes though more

might be made of them in this country but the same principle might be applied to the glazes already in use.

We have already alluded to the difficulties attendant upon the fritting of lead compounds, but there is a way in which this can be safely accomplished. A modification of the ordinary fritt kiln can be provided in which, instead of the large sloping hearth, a series of crucibles is arranged. Each of these stands upon a heavy fire-clay ring which raises it from the body of the kiln. The crucible is pierced at the bottom with a hole about as large as a lead pencil and beneath this there is a two-inch hole in the floor of the kiln, opening into an arch or open chamber beneath. In this chamber the water tank is placed and above each crucible, in the crown of the kiln, there is a hole for charging. The fritting is continuous. As soon as the kiln is hot the crucibles are filled with the fritt batch, and as soon as this touches the bottom the hole is automatically sealed by the quick stiffening of the powder. As soon as the fritt in the bottom of the crucible becomes fluid it begins to trickle out through the hole and will continue to do so as long as fresh batch is fed at the top. The flow being gentle a large body of water beneath is not necessary. In fact, we have successfully run fritt in this way into a tin pan which could be regularly emptied with a small shovel.

By making the crucibles of a rather pure clay there is no spoiling of the fritt from the action of the lead and as the sloping sides of the crucible afford no resistance the fritt does not break through as it does through the bottom of a sagger. If desirable, several fritts can be run at one time, using a separate crucible for each. It is quite surprising to find what a large quantity of fritt can thus be melted in quite a small crucible though the speed of the run is, of course, dependent upon the fusibility of the mixture.

One important advantage of the fritting of lead

should not be overlooked. The dangers of lead poisoning are very much reduced. The serious condition of the pottery trade in England, owing to the agitation against the dangers of lead, should warn our manufacturers to look ahead and forestall the development of any such complication here.

(To be continued.)

Death of Joseph Schmidt

Joseph Schmidt, European buyer for Louis Wolf & Co., died in Germany on Sunday, November 17. Although Mr. Schmidt had been sick for some time and during several weeks preceding the end had been in a hospital, the news of his death came as a distinct shock to his business associates and friends.

Joseph Schmidt was born in Freiburg, Germany, forty-seven years ago last February. He came to America at the age of sixteen, and his first business engagement was with Horace Partridge & Co. In 1897 he joined the forces of Louis Wolf & Co. as a salesman and in 1898 made his first European trip. Ever since that time he has made two trips a year to Europe, spending a large part of his time on the other side. In 1900 the present partnership of Louis Wolf & Co. was formed, with Mr. Schmidt as a member of the firm. He had charge of the European end of the business and was active in the selling end during the time he spent on this side. He was a man of wide acquaintance and one who was loved and respected by all who knew him. Democratic in character, with a kind word for all who met him, and steadfast in friendship with all who knew him, he had a host of friends in Europe as well as in America. While it is true that he will be greatly missed from his firm in

a business capacity, the personal loss to those with whom he has been associated will be far more acute. Men of his character are very rare in the world.



Royal Worcester Table centres and loving cup shown by Maddock & Miller.



Business and Personal Items About Prominent People in the Different Branches of the Trade

THE annual banquet of the Western Pottery and Glass Association will be held at the Fort Pitt Hotel, Pittsburgh, Pa., on Tuesday evening, January 14. Ladies will be among the invited guests this year.

A. C. Dorner has severed his connection with Kniffen & Demorest, New York, to join the sales forces of the Pacific Importing Company, with headquarters in Vancouver, B. C. Thomas Pinder succeeds Mr. Dorner with Kniffen & Demorest.

Walter B. Andrews, the Chicago representative of the Co-operative Flint Glass Company, has moved his displays to larger quarters at 30 East Randolph Street.

V. Lilliston has joined the sales forces of the United States Glass Company. He was formerly connected with the contract department of Strawbridge & Clothier, Philadelphia, Pa.

John Fisher, until recently with Louis Wolf & Co., will cover the South, west of the Mississippi, for C. B. & J. Warner. The eastern territory in the South will be covered exclusively by A. B. Marryatt.

Miss Katherine Fitzpatrick, for some time past manager of the lamp department at the O'Neill-Adams Store, New York, is now connected with Stern Bros. New York, lamp department.

Harry S. Clarke, one of the leading china salesmen in the trade, and for some time past with Robert Slimmon & Co., has entered the employ of Graham & Zenger, and in the future will carry the samples of Ph. Rosenthale & Co., Theresienthal glassware and hotel ware of Leerdam-Bayel.

W. G. Brown & Co., Gloucester, Mass., have secured the services of George M. Turner, who will buy for their crockery and house-furnishing department in the future. He was formerly an assistant buyer in the same department of the Denholm & McKay Co., Worcester, Mass.

Cox & Lafferty, 25 Park Place, New York, will in the future represent the Brush-McCoy Pottery Co., Zanesville, O., in the East. They expect to show a full line of samples by the first of the year. William Warrin, now sales manager for the Peters & Reed Pottery, formerly represented this company in the New York market.

While the trade has for some time expected an announcement, it was not generally known until recently that Harry P. Muirheid would sever his connection

with Maddock & Miller on January 1. Mr. Muirheid has been connected with the crockery business for over a quarter of a century, and was considered one of the best business getters in the district. His retirement from the trade is the result of his growing confectionery business, "The Belle Mead Sweets," to which he will devote his entire time in the future.

While on his recent visit to the factories he represents in the New York market, Harry Benedikt made arrangements with the French China Company, of Sebring, Ohio, whereby he is to represent them in the Metropolitan district.

F. W. Reichenbacher has taken the cut glass line of the Frontier Cut Glass Company, Buffalo, N. Y., and is showing their new "Waldorf" cutting at his showroom in the Crockery Exchange Building.

Dame rumor has it that several firms in the district are about to change their locations before the first of the year. It has been stated, although unconfirmed, that L. Bernardaud & Co. will occupy quarters a few doors east of their present location and that a potters' supply house will move into the vacated store.

Maddock & Miller expect alterations will be completed on their new salesrooms so that they will be able to move into them on or about January 1. The firm, which is now located in the Crockery Exchange, will occupy half of the building at 52 Murray Street, Herman C. Kupper, who formerly had the entire building, retaining the other half. The need of increased space and better display facilities necessitated the change.

During the latter part of November Haviland & Abbot announced that they had purchased all the samples, merchandise and special designs of Porcelaines G. D. A., the latter concern having closed their New York office and withdrawn their American agency. They confidently expect to deliver all unfilled orders placed originally with Porcelaines G. D. A. at an early date, at the same prices, terms and conditions agreed upon when the orders were taken, and until further notice these same terms, rates and prices will be continued. While thus adding to their stock sales the importation business formerly done in this country by Porcelaines G. D. A., and which will naturally constitute the most important part of their business, Haviland & Abbot will continue the repacked sales as

formerly and will at all times carry a large and assorted stock of the G. D. A. Limoges ware in white, open stock or fancy articles. Edgar W. Abbot has resigned as president and treasurer of the Haviland & Abbot Co., and for the ensuing year the officers will be: Frank P. Abbot, president; Edgar W. Abbot, vice-president; Alfred E. Abbot, treasurer, and Thomas Smallwood, Jr., secretary.

William Robertson, of the John A. Nelson Cut Glass Company, Brooklyn, N. Y., will start on an extended Southern and coast trip after January 1. He will make all the larger towns and cities, including New Orleans, Houston, El Paso, Los Angeles and San Francisco. George McIntire, the factory superintendent, under whose careful supervision the business has been greatly increased, will cover the Eastern and New England states. He will also leave after the first of January to visit the trade in New England.

The J. D. Bergen Co. is now occupying new quarters at 32 Park Place, near Church Street, in the store formerly occupied by Cox & Lafferty. Four spacious show-windows, all carrying elaborate displays of cut glass, is a special feature of the new showrooms. The fixtures and tables are all new and an extensive line of crystal sparkles in brilliant relief against a dull black background. A special room is set aside for the display of lighting fixtures and silver deposit which will be added to the already comprehensive lines upon the completion of their new brass foundry and silver deposit plant.

Mr. M. Williams, for many years treasurer of the Onondaga Pottery Company, Syracuse, N. Y., died at his home in that city, December 3, at the age of seventy-four. He had been connected with the pottery for many years and was well known to the trade.

I. De Keyser & Co., New York, will lose the services of Mr. Hirsch, of their selling force, on January 1.

The United States Glass Co. has announced several changes in the arrangement of its selling force which it is believed will redound to the mutual benefit of salesmen and customers. The new policy is to have commercial men at some of the factories, thus bringing them into closer contact with the manufacturing end of the business. The St. Louis office will be closed, and the manager, Mr. H. M. Kelly, will be transferred to factory "U" at Gas City, Ind., as sales-manager at that plant. St. Louis will be taken care of by the southern road men, Messrs. Dillon and Campbell. Mr. Bryant, of the New York office, will be transferred to factory "R" at Tiffin, O., as sales-manager at that place. Mr. Harry Cushwa, at present manager of the advertising department at the main office, will be transferred to Glassport, as sales-manager of factories "G," "O" and "N." Mr. Henry Nickel will succeed Cushwa and Mr. Blaine Walker will be advanced to Nickel's territory. Mr. Hugh Adams, now in the main office, will take Walker's territory. Mr. Edward Craig will be in charge of the specialty department, which includes show jars, packers' goods, etc.

Among the Retailers

Notes About New Firms Entering the Pottery and Glass Field and Changes in Old Concerns

The opening of the Haviland & Co. store on Thirty-sixth Street just off of Fifth Avenue, New York, adds another show place to the shopping district of this city. The objects of art exhibited here and the general environment of the place are really suggestive of an art museum; in fact many articles displayed will not be found anywhere even in a museum. A wonderful display of Lalique glass, entirely new exclusive patterns imported direct from Paris, is shown exclusively in the Haviland & Co. store. Louchet gilt bronzes and combination bronze and porcelain pieces of rare and artistic beauty; Sevres porcelain bisque, mounted, three pieces sketched by Dalon are especially interesting; Daum glassware and rock crystal in old period designs, Hebrand bronzes of classic subjects, medailles artistiques from A. Goddard, Paris, are among many of the interesting subjects on exhibition.

"The Gift Shop" opened recently in Corning, New York, by Miss Coburn, is one of the unique shops of that city. It is described as being just what its name implies, a place where rare and unusual gifts may be procured. It enjoys the trade of the higher class of the up-state city's women.

The Housefurnishing Shop has been opened on West Palisade Avenue, Englewood, N. J., and is carrying a well balanced stock of moderate priced crockery, glassware, housefurnishings and hardware. Miss M. Hughes is at the head of the new concern.

Miss Elizabeth Hodgins, formerly with Brayton & Co., Buffalo, N. Y., is president of the Hodgins Co., Inc., which opened an exclusive china and art store in that city last month. The new store is located at No. 662 Main Street and carries a fine line of china and glass, silver, and a large assortment of art novelties. Henry D. Jarvis is the secretary and treasurer of the corporation.

Five companies were recently incorporated under the laws of the State of New York to conduct a general merchandise business dealing in furniture, china and glass, clothing and notions. The incorporators in each instance were: David M. Brickner, Esther Weiss and Edward M. Weidert, all of Rochester, N. Y. The companies are the Grand Rapids Mentor Company, \$11,000; the Hartford Mentor Company, \$10,500; the Rockford Mentor Company, \$5,500; the New Haven Mentor Company, \$7,000, and the Columbus Mentor Company, \$8,000.

The new exclusive china and glassware store of L. Kaminski, 319 North Tenth Street, St. Louis, Mo., was opened for business last month. The proprietor was formerly a member of the old firm of Withmar, Gray & Kaminski. The stock includes the finest imported and domestic china obtainable and is receiving a liberal patronage from the better class of trade.

News from the Potteries

EAST LIVERPOOL, O.—Pottery men of this place say that they believe 1913 will be one of the greatest years the trade has ever known, and are preparing accordingly. Improvements which will cost more than \$1,000,000, which will mean an output in general pottery production amounting to about \$20,000,000. Some of the construction of the work planned is already under way, while all of it will have been begun by spring.

Newell, W. Va.—Work on the erection of the two fifteen-kiln plants for the Edwin M. Knowles Company and the Homer Laughlin China Company is now under way. These firms are spending about \$750,000 on these improvements.

Sailneville, O.—The National China Company is building three additional kilns, a warehouse and decorating kilns, all of which will cost about \$30,000.

Wheeling, W. Va.—J. F. Mays is forming a new pottery company with \$50,000 capital which will manufacture sanitary ware. The old plant of the General Electric Porcelain Company will be used.

Chester, W. Va.—The Edwin M. Knowles Company is constructing a new battery of decorating kilns, which will make about a one-third increase in this department.

Syracuse, N. Y.—At a recent meeting of the directors of the Iroquois China Company the final details completing the reorganization of the company were perfected. The mortgage securing the company's \$100,000 of bonds has been cancelled and released and the capitalization increased to \$200,000, of which \$180,000 has been issued, leaving \$20,000 standing in the treasury for future needs. The present Board of Directors and officers of the company are as follows: Walter B. Kerr, president; Edward Hatch, Jr., treasurer, and Albert B. Kerr, secretary. Directors—Walter B. Kerr, Edward Hatch, Jr., Albert B. Kerr, Frederick B. Kerr and C. H. Canby. William Cannan, Jr., formerly connected with the Onondaga Pottery Company, has become superintendent of the plant. The company will specialize in the manufacture of vitrified china of the highest grade for hotels, clubs and similar purposes. A complete new line of high grade decorations will be presented to the trade in the early spring.

Los Angeles, Cal.—Theodore Dittell, a china manufacturer, has made overtures to the Chamber of Commerce of Burbank, Cal., with a view of locating in that place. The matter is at present under consideration and it is expected the factory will be located during the early part of the new year. A force of about one hundred men will be needed to operate the proposed plant.

East Liverpool, O.—The officials of both the

Knowles, Taylor & Knowles and of the Homer Laughlin pottery plants have denied publicly the intimation that they would join forces. The following official announcement was issued December 7:

The report which has been generally circulated pertaining to a consolidation of the potteries of the Homer Laughlin China Company, of Newell, W. Va., and the Knowles, Taylor & Knowles Company, of East Liverpool, O., is entirely sensational and without foundation in fact. Such a matter has never been considered in any manner or form.

The Homer Laughlin China Co.,
W. E. Wells, Secretary.
The Knowles, Taylor & Knowles Co.,
Jno. N. Taylor, President.

Beaver Falls, Pa.—The Mayer China Company are building an extension to their plant which will be used for office and storehouse purposes. At the other end of the pottery they intend to erect an additional six kilns. The constantly increasing demand for their ware necessitates this increased capacity at once.

New Castle, Pa.—It is expected that within three months the plant of the New Castle Pottery, purchased some time ago by the Shenango Pottery Company, will be fully equipped and placed in operation. On January 28 this company will vote on a proposed increase in the capital stock from \$150,000 to \$230,000. The \$80,000 to be thus raised will be used in placing the New Castle plant in first class shape for operation. Since James M. Smith assumed the management of the Shenango Pottery plant it has been very successfully operated. It is now turning out a fine grade of ware and an excellent demand for the goods has been established.

Crooksville, O.—Secretary-Treasurer Guy Crooks, of the Crooksville China Company, has just announced that his firm is compelled to increase its kiln capacity. Two new kilns will be started soon after the first of the year. These are the only new kilns thus far announced for Ohio, most of the ensuing year's additions being planned for West Virginia.

Boulder, Col.—That the million and a half tons of pure silica to be found easily accessible to railroad facilities in this county may be sufficient inducement, together with the almost inexhaustible quantities of white clay buried in the hills within four miles of Boulder, to cause a large Eastern pottery manufacturing establishment to locate here, is the statement made by C. E. Snider, of Denver, who came here to investigate the silica deposits for a large Eastern pottery manufacturing company. The plant of the company was recently destroyed by fire and it is looking for a Western location near Denver with good railroad facilities.

Among the Glass Houses

MONACA, PA.—There has been an exceptionally good demand for the product of the Phoenix Glass Co. which has kept them extremely busy filling orders. The high character of the ware has made them popular among the exclusive shops, and judging from present indications the plant is likely to continue operating to capacity for some time.

El Paso, Texas.—The building erected to house the new El Paso Art Glass Co. has been completed, and it is expected the factory will be in operation within a short time. The building, which is located on Texas Street, is constructed of white hollow tile and a story and a half in height.

Moundsville, W. Va.—Both the office force and the packing and shipping departments of the Fostoria Glass Co. have been working overtime for some time past getting out the holiday rush of orders.

The work of installing new elevators in the additions to the factory was completed this week. Six new elevators, to be used for transferring ware from one floor to the other in the new buildings, were constructed. They are constructed on the most modern lines, and have lock gates so that all danger to employees is eliminated.

Goshen, Ind.—A. F. Johnson, C. A. Hugo and O. A. Hugo, all of Warsaw, Ind., are named as the incorporators of the recently organized Warsaw Cut Glass Co. The new concern starts business with a capital stock of \$50,000 and proposes to manufacture and sell cut glass.

Corning, N. Y.—The Ferris Cut Glass Co., an Elmira, N. Y., concern, has opened a branch factory in this city. The plant was opened Monday, December 2, with twenty-five frames. This number will be increased in the near future. John Ferris, of Elmira, is the superintendent of the shop.

The Importance of the Small China Decorator

IN every town and village, and to a greater extent in the cities, there prospers an important branch of the ceramic industry which, although individually small, is an unusually strong competitor of the importers of fancy decorated china. We speak of the vast number of individual china and glassware decorators whose artistic talents enable them to maintain themselves, or add considerably to their income, as the case may be, and who influence to a marked extent the decorated ware trade. Invariably these decorators are women. Each through her scholastic training and artistic ability enjoys a local distinction which is at once pleasant and remunerative. They are generally possessed of considerable social standing and draw their clientele from a class of people who recognize art and can well afford to pay for fancy decorated ware. Where is there a society matron or even a lowly housewife who does not pride herself on her collection of fine china, more especially the "hand painted?" The desire to possess ware which she is reasonably sure is hand decorated has

led to the development of the decorator's trade with a corresponding falling off in the value of the imported ware. In order to counterbalance the loss of trade in decorated china, and to cater to the ever increasing army of china and glassware artists, the latest patterns and shapes in white ware of the foreign potteries are imported annually, and find a ready sale in art, china and artist material departments. Evidence of the vast field this trade embodies is witnessed by the enormous trade in ornamental rubber pattern stamps for gold and color decoration on china, glass and enameled ware being done by L. Rusche & Co., New York. The decorators, realizing that with the demand for an increased output they must commercialize their art somewhat, and the ornamental stamp has become a necessity. These stamp designs are issued annually in catalogue form and every season thousands of new and novel treatments are published, the result of a careful canvass of the European art centres. Manufacturers of decorated ware as well as decorators are constantly on the alert for the newest designs, and it behooves the up-to-date dealer in artists' materials or white ware to have a copy of the Rusche catalogue at hand for their customer's convenience in ordering.

Graham & Zenger to Move Uptown

ANATURAL growth has forced a further expansion of the firm of Graham & Zenger, agents for Ph. Rosenthale, Theresienthal, and Leerdam-Bayel, New York, to seek larger quarters, and in the near future they will be at home to the visiting trade at 104 Fifth Avenue. Although numbered among the younger firms in the crockery and glass trade, they have made a rapid advancement, and to-day occupy a prominent position in the field. The removal from 40 Murray Street, which will be made this week, will greatly add to the facilities of the firm, the new showrooms being above the ordinary and an unthought of feature to the wholesaler of a decade ago. The acquisition of the sole agency for the United States and Canada of the fine china line of Ph. Rosenthale & Co., manufacturers of the finest grade of German china, is something they are to be congratulated upon. In order to display this line as it should be displayed they have been for months fitting up the new ware-rooms. An entire floor will be utilized, the three elevators opening into a mahogany trimmed and expensively furnished reception room, where Harry S. Clarke, formerly with Robert Slimmon & Co., and John Plummer will receive. Directly off the reception room and along the Fifth Avenue frontage will be the showrooms of Ph. Rosenthale & Co., the fixtures and trim here also being of mahogany, and the samples will be displayed in the same manner as up-to-date retailers have adopted. Other doors lead to a handsome green and gold room for Theresienthal, a blue room for white china and other rooms of black and gold. Each line being displayed where the decorative treatments and shapes can be best brought out.

In the New York Market

A Description of Seasonable and Staple Novelties That Have Lately Made Their Appearance and Where to Get Them

This department is designed to give a brief account of some of the latest things that make their appearance in the pottery, glass, lamp and art metal markets, and where they may be obtained. For the busy buyer and retailer this information is especially worthy of perusal as one suggestion from the entire list may open a source of profitable business to him. New designs in cut glass, new shapes in china and pottery, perfections and improvements in standard goods, interesting treatments in brass ware, and the latest styles in lamps, will be featured as far as practical, and those wares that are running popular in certain parts of the country will be given mention. If any of our readers want to know further about any style of goods described in these columns we will be glad to advise them to the best of our ability.

THE comprehensive line of glassware offered to the trade by the United States Glass Company has been further augmented by the addition of their new "Sheraton" tableware line, four other glassware lines, and a large number of new cuttings and etchings. The "Sheraton" tableware line embodies all the artistic and graceful lines of the



Three pieces from a four piece baby set in blue and gold brought out by the Brush-McCoy Pottery Co. The plate is not shown.

Georgian and early Colonial periods. Sheraton was numbered among the leading designers of that period, and dealers who have a demand for Colonial tableware can be absolutely certain their trade will have the correct styles with which to carry out their Colonial decorative schemes, to-day the leading interior decorative furnishing. Quaint, neat, and clear, the "Sheraton" line should attain great popularity with the public. The line is complete in every detail and comprises over one hundred pieces. The usual showing in artistic etched ware, and in fact everything in glass, is to be seen at any of their branch offices. They are located in all the important cities of this country and also in London, Havana, Sydney, and Mexico City.

* * *

A visit to the showrooms of Vogt & Dose, Barclay Street, is a liberal education in the decorative possibilities of French china. The spring trade samples contain an endless variety of designs and patterns in dinnerware, service plates, and fancy china; their line of chocolate, tea and coffee service sets is exceptionally strong, and can be had in a wide range of values. In the dinnerware lines some very pretty decorations are shown; an oak leaf and acorn pattern with a gold band edge is very pretty, as is also an acid-etched border carrying a bright blue floral and

green foliage design. The open-stock dinnerware patterns of this house continue to find favor with the trade throughout the country.

* * *

Many novelties have been added to the already large line of "Mettlach Inlaid Stone Ware" shown at the salesrooms of E. R. Thieler, the American representative of Villeroy & Boch, at 66 Park Place. The new goods include a variety of cracker and cheese dishes, cheese dishes, bon-bons, comports and vases in the characteristic designs and decorations of this quaint ware. The line of household goods has also been broadened considerably, many kitchen sets in various floral and conventional patterns being added. A number of patterns in dark-green, dark-green with light blue, and other attractive colorings have been added to the dinnerware lines. The entire line will be enlarged shortly with the addition of many novelty samples still unpacked. Dealers not intending to visit the New York market can order from their new catalogue, which will be sent for the asking.

* * *

The real Colonial feeling of "Diamond H" glassware, supplemented by an advertising campaign, and quality goods, has enabled the product of A. H. Heisey & Co., Inc., Newark, Ohio, to become the world's table glassware, exportations being made to almost



Night set, Colonial Design, from the new line of Duncan & Miller Glass Co.

every country under the sun. This company has been one of the originators and leaders in this branch of the glass business for years, and the particular "life" which makes the ware so highly transparent, also serves to endow it with a toughness that prolongs the life of the ware, although subject to the roughest treatment. New articles are being constantly added to the line, all carrying out the same simple but refined Colonial treatment. The line is shown to advantage at the New York showrooms, 25 West Broadway, in charge of A. A. Bean.

* * *

Although their complete lines for import will not be ready until about January 15, the offerings now being displayed at the showrooms of B. Tomby, sole American and Canadian representative of Reinhold Schlegelmilch, 73 Fifth Avenue, embrace many novel and beautiful decorations. The Royal Suhl ware from their factory at Suhl, Thuringen, is an exhibit of rare beauty. It combines the artistic and useful in a manner which cannot fail to appeal to discriminating buyers. The ware is attractively arranged for display at their spacious showrooms, and dealers visiting the market should inspect the line. They will shortly show some exclusive designs and patterns in Royal Tillowitz dinnerware from their Tillowitz, Silesia, factory, which will carry out the same artistic treatment as the fancy decorated ware. Samples of their ware can be seen illustrated on page 14 of this issue of POTTERY AND GLASS.

With the increasing popularity for "Nucut" glassware there has been a gradual broadening of the line until to-day it embraces pretty nearly every article of cut glass on the market. Within the reach of everyone, "Nucut" pressed glass has been a big seller with Cox & Lafferty, the New York representatives of The Imperial Glass Company, of Bellaire, O., whose goods are remarkable in their resemblance to the hand cut ware. Although on the market but a comparatively short time, "Nucut" is to be found in a majority of the glassware departments, and is being shipped to all parts of the world. It is surely the article for dealers desiring quick sales, and if not already acquainted, a visit to their showrooms will be of interest.

* * *

A. P. Doctor, 62 West Broadway, is showing some exceedingly clever needle etchings from the Central Glass Works, Wheeling, W. Va., which they are using on a new line of stemware, jugs, tumblers, etc. To adequately describe the complete showing made in this showroom would take volumes, the tables and shelves being replete with lead blown, pressed and drawn stemware, tumblers, decanters, carafes, jugs, oils, and blown tableware of every description. Quality glassware is the slogan of the "Central," coupled with right prices and prompt deliveries.

* * *

The advance samples of the French China Company have arrived at the showrooms of H. Benedikt, 71 Murray Street, New York, who will represent them in the future. They show an underglaze ware with flow blue decoration, a delft pattern with gold band, and the Van Dyke assortment. This line is especially adapted to the premium trade, is attractive in design and price, and highly serviceable. Special assortments to meet any requirements can be had on short notice.

* * *

Some very interesting rock crystal ware from the Kosta Crystal Works, Sweden, showing rich floral decorations of American beauty roses, daisies, sunflowers, in combination cuttings which are something out of the ordinary, is on view at the salesrooms of J. H. Venon. The line is an extremely attractive one, comprising vases, bowls, sugars, creams, comports, etc. A remarkable feature of this ware is the reason-



Examples of "Nucut" glass and a "Nuart" shade from the line of the Imperial Glass Company.

ableness of price at which it is offered, considering the high quality of the line.

* * *

Frederick Skelton prides himself upon the Beaver Valley Glass Co.'s line of deep etched glassware and well he may, for he is constantly adding new designs and shapes to his already crowded tables and shelves. The rich silvery color of the etchings, all executed on full crystal glass, with good weight bottoms, is a feature of the Beaver Valley lines. Delicate needle etchings with the popular satin finish on stemware, the bowls of which are blown as thin as it is possible to make them, are faithful examples of Beaver Valley quality.

* * *

The H. C. Fry Company, Rochester, Pa., have brought out some exceedingly fine examples of the glasscutter's art this year. The new designs which are of particular interest are the "Zenith," executed on a three pointed pickle dish; the "Frederick," shown in combination bowl and foot; the "Cosmos," a brilliant floral cutting executed on a comport; the "Wilhelm," a design with a distinctive imperial feathering; the "Mizpah," shown on a large size toilet or bureau tray, and exquisitely executed; and a fruit or salad bowl called the "Crown." The six new patterns are the acme of perfection and should prove a strong selling combination.

* * *

The eleven new patterns of the Buffalo Pottery have all proved particularly strong sellers with A. H. Leddan, in whose salesrooms the lines of this pottery are displayed. The "Thais" pattern has proved one of the most popular of the new shapes, and is shown in some exceedingly fine designs. The ever popular Deldare ware, Blue willow ware, and jugs and specialties in under glaze decorations continue in demand by dealers carrying Colonial plate and table ware.

* * *

F. W. Reichenbacher, 25 West Broadway, who recently took over the cut glass line of the Frontier Cut



Novel centrepiece in engraved glass brought out by John N. Illig.

Glass Company, Buffalo, N. Y., is showing a full line of this concern's product in what he terms the "Waldorf" cutting. After the first of the year he expects that a number of new novelties will be added to the line. The designs were submitted by Mr. Reichenbacher and consist of brilliant cuttings on lead blanks not heretofore shown in cut glass.

* * *

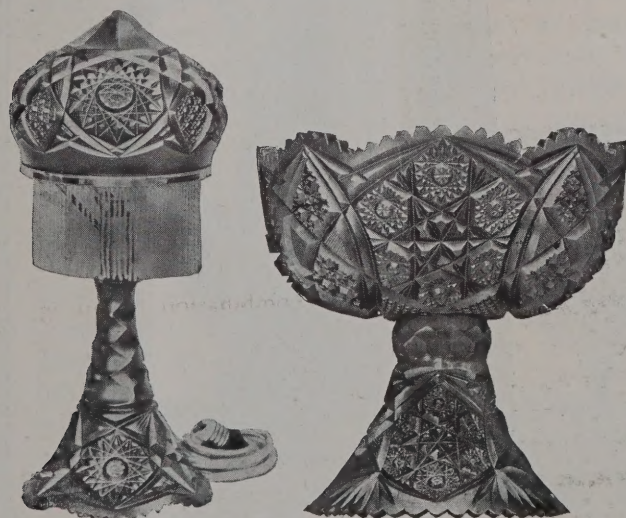
The immense line of the Oriental Glass Company, as shown at the salesroom of Paul Joseph, is complete in every way, and the dealer in novelties and summer resort specialties can be sure of finding anything desired in decorated glassware in ruby, ruby and gold, and ivory and opal colorings, as well as a beautiful range of souvenirs. Assortments of every kind are made up to meet the customer's requirements.

* * *

The fine table glassware lines of Duncan & Miller contain a complete assortment of new goods for the coming season, especially the Colonial glassware collection. The designs are carefully etched on a beautiful transparent glass and the firm has been pushed to its capacity to fill their orders. Paul Joseph, who looks after the metropolitan trade, has the line displayed to its best advantage at his showrooms, 64 Park Place.

* * *

O. J. O'Donnell is now displaying the Colonial etched glassware line of the Mound City Glass Company, the principal motif in the decoration being the



Attractive examples of cut glass from the line of John A. Nelson.

tulip with star bottoms. The silver deposit line of the Paris Silver Deposit Company is also displayed in this showroom and has proved a big seller in the Metropolitan trade district.

* * *

Royal Worcester china after the same beautiful gold and hand painted decorations which have made it so popular throughout the world in former years, again graces the tables and shelves of the Maddock & Miller salesroom. Special service plates, fancy china, and exquisite dinnerware samples have been added to the array of samples, the whole forming one of the finest china displays seen in the district. The three beautiful centre-pieces shown in the editorial pages of this issue are excellent examples of Royal Worcester design and workmanship. The loving cup shown carries three beautiful hand painted panels depicting fruit, flowers and a landscape respectively. The cup is done in a rich shade of orange with tracery of gold work around the panels. This line will be shown to better advantage in the new location on Murray Street after the first of the year.

* * *

William Dealing, 25 West Broadway, in addition to the usual line of imitation cut glass, tableware, and specialties of The H. S. Northwood Glass Company, Wheeling, W. Va., is showing a line of lighting shades in white and iridescent glass which this company recently put on the market. The new glass is called "Luna" and is creating quite a stir in the glass industry, and bids fair to be one of the most popular glasses now used for lighting purposes.

Paris White, Its Composition and Its Uses.

PARIS white is often confused with Plaster Paris, but it is another article. The paris white that is used by the potteries is mostly made from English cliffstone, a material mined in England, near Hull,

and is similar in chemical analysis to chalk, from which the more widely known product called whiting is made.

While paris white and whiting are, therefore, of the same nature chemically, both being a carbonate of lime, there is a physical difference between them that makes the former article peculiarly adapted to the manufacture of pottery, chinaware, porcelain, etc., because of its soft and velvety finish, its neutral character when mixed with other ingredients, and its freedom from iron. Its chief use in the manufacture of pottery is in making the glaze, although some brands of paris white that are known to the superior are used in the body, as clay.

In the above paragraph the statement is made that paris white used by potteries is mostly made from English cliffstone. There is, however, considerable paris white offered to the potteries that is made from chalk and is, therefore, nothing more or less than a good grade of whiting. The paris white that is made in this way from chalk should always be branded and sold as American paris white, and thus differentiated from English cliffstone paris white which is manufactured as described, from cliffstone.

The H. F. Taintor Mfg. Company, of New York, have been most successful with their "Westminster" brand of English cliffstone paris white, having sold it for more than twenty-five years to many of the largest pottery and china manufacturers in the United States. They have increased their trade considerably in the past year, and claim that when a new customer is once secured for the "Westminster" brand, his patronage always continues.

They attribute this steadily increasing trade to the thoroughness with which their product is manufactured, and they claim that their process, which is not used by other manufacturers, produces an article of superior qualities, and of consequently higher value.



One of the latest cuttings from the line of the Central Glass Works

Lamps, Lighting Fixtures, Shades and Art Metal

ART glass and hand pierced brass offer many opportunities for the attainment of beautiful as well as useful lighting fixtures, and from a careful inspection of the new 1913 designs it is clearly shown that the Beautility Art Company is fully alive to the many possibilities of these materials. They have brought out a number of new portables, either for gas or electric connections, which fully bear out the previous standard set by them. The lamp dealer or department head can find an assortment at this showroom well calculated to fit the purse of every man, as the company caters to all classes of trade. Considerable emphasis has been laid on the great period styles, and the popular motifs of the early periods have been faithfully worked into the scroll of the hand pierced brass overlay. The new line will include inverted domes for semi-direct lighting, in any size and pattern, as well as a beautiful line of portables. One of the many pleasing portables shown had a base and shade of hand pierced brass, both lined with a delicate tinted are glass. Crystal pendants are suspended from the shade, giving the piece a decided Colonial appearance. Beautility lamps are made in all finishes such as bronze, silver, brush brass, and acid verde, and can be had with different shades of selected art, or with silk, to match any decoration. In the same building, 179 Wooster Street, Warshavsky & Cohen, manufacturers of hammered brass and art metal ware, are making a big showing of new novelties. A complete line of casseroles and a wide variety of silver plated articles, as well as a line of popular priced silver-plated photo frames are offered. These frames are made up in all sizes and shapes, the silvery pierced metal showing up in harmonizing relief on a ground of selected colorings. Their line of jardinières, baskets, hanging baskets, pedestals, umbrella stands, vases, etc., is the most complete in the

city, and worthy of the attention of every exacting buyer. The line is shown in all finishes, the newest of which are verdi-green, Russian bronze, and antique copper.

* * *

The "Venus" is the most recent lamp creation the United States Glass Company has placed on the market. The new lamp is made of pressed lime glass, the surface of which is ground, and carries a design of chrysanthemum and foliage between deep borders of imitation mitre cuttings which shows up in bright relief when illuminated. It is exceptionally attractive.

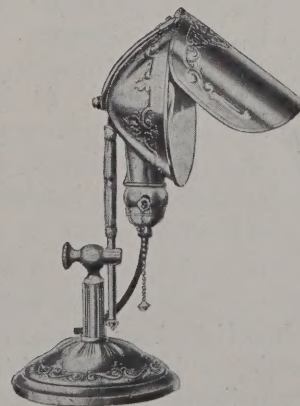
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The Consolidated Lamp & Glass Company are showing a number of new ceiling fixtures and a line of cut shades at their New York office. Of the above, the hanging lanterns are especially worthy of mention. These consist of large odd shaped bulbs of "Cora" glass, snow white in color, suspended on heavy brass chains. These lanterns

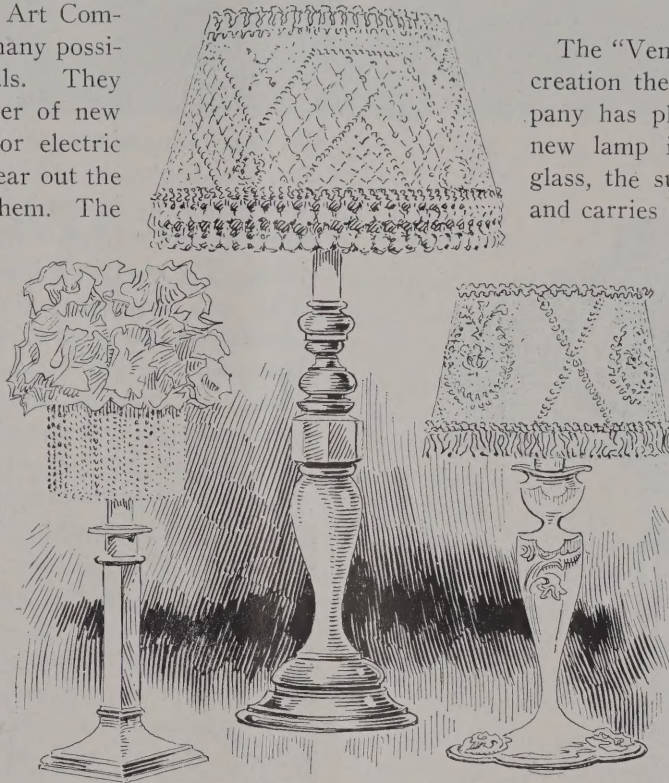
come in a variety of shapes and brass finishes, and all are cleverly etched, which adds greatly to the attractiveness of the light when illuminated.

* * *

John Morgan & Sons, New York, anticipate adding



The Lhyne lamp carried by Malone & Nicholson.



An attractive lamp illustration used by Gimbel Bros., New York, in their newspaper advertising. Cuts like this get the attention.

a number of new designs to their already well balanced line of lighting fixtures. The pleasing feature of the Morgan line is the beautiful color treatment given the Modern Stained Glass used in all their creations. The treatment, which is a patented scientific one, is fired into the glass and is guaranteed perpetual by the manufacturers. The wide range this line covers is one of the distinctive features of the Morgan product, it being just the thing to carry out the decorative color schemes of the decorator and householder, for the light shimmers through the delicate shadings or rich colorings fired in a snow-white ground, with enchanting effect. The line includes a broad offering of portables, ceiling fixtures, domes and showers, the fittings of which are to be had in hammered, wrought, antique or modern-brass finishes.



Electro portable, ivory finish, American beauty decoration, from the "Pilabrasgo" line.

Upon the completion of their proposed brass foundry, the J. D. Bergen Company, Meriden, Connecticut, will be in a position to offer a large variety of lighting fixtures to the trade. At the present time the cut glass specialties of the Bergen Company are leaders in this class of illuminating effects. Their beautiful crystal portables and handsome electroliers are especially meritorious.

* * *

Cox & Lafferty, the New York selling representatives of the Imperial Glass Company, of Bellaire, Ohio, are showing a large line of electric fixture shades for cluster lights, etc. The new line is styled "Nuart" by the manufacturers and can be had in a large variety of shapes and colorings. The shapes are all new, many of them frosted with bright crystal cut-

tings in fruit, floral and conventional designs. They can be had in pearl white, pearl ruby, and pearl green.

* * *

The Michigan Mirror & Art Glass Company, of Jackson, Michigan, which opened for business about three months ago, has filed articles of incorporation, the capital stock being \$5,000. The business is in charge of Frank B. Haynes, who with S. J. Davis, W. B. Dyer, and J. Renard are the principal stockholders. Mirrors and hand glasses are at present the principal product of the factory.

* * *

"Pilabrasgo," a trade name of recent birth, has already become known the length and breadth of the country. Progressive advertising and progressive business methods are daily increasing the prestige of this line. Down in the crockery district of New York city, the display of the Pittsburgh Lamp, Brass and Glass Company is continually changing. New creations, designs or color treatment are constantly arriving. The electric ceiling fixtures embrace the latest ideas in semi-direct illuminating; showers with beautiful shades and artistic brass attachments, all made complete in the same plant. This latter fact alone is an immense saving to the dealer, the Pilabrasgo line being constructed entirely at the home factories, thereby cost of production is down to a minimum. Most of the newer portables of this company are equipped with their new chain socket lighting device, where in place of the usual two chain arrangement for lighting and extinguishing, one chain now performs the work. In every department store ivory finished portables and fixtures are in great demand, and in this particular end of the line the Pittsburgh Company is well able to offer exceptional values. One portable in particular which has enjoyed considerable popularity is their No. 1042½ in ivory finish, and carrying a handsomely decorated shade. The most exacting buyer should be able to fill his wants at Eighty-two West Broadway, New York.

* * *

The Hanover Glass Beveling & Mirror Company, of New York City, was incorporated at Albany early this month. The capital stock of the new concern is said to be \$10,000. Louis C. Goldschmidt and Sidoine Goldschmidt.



From the new line of the Jefferson Glass Company.



Some of the original shapes in lamps brought out by the Fulper Pottery Company.

Making Pottery at the Fulper Vase Kraft Shop

DOWN among the beautiful hills of the most picturesque county of New Jersey, and fitting snugly into the landscape, one finds the home of the Vase Krafter and the pottery in which the beautiful Vase Kraft is produced.

The pottery was started in 1805, and the little village of Flemington has since built up around it. The plant is hedged in by residences on all sides and almost every available inch of floor and ground space is used in making their now famous high fired glazed pottery.

Flemington is fifty miles from New York and Philadelphia on three railroads, and is a miniature city as far as city improvements go, although the town is just far enough away from the city to get the best effects of these cities without being spoiled by strangers and other city influences. The setting is ideal for the beautiful work this oldest American pottery is turning out.

The deep tones of the forest covered hills are reflected in Vase Kraft matte glazes. The wondrous beauty of the crystal glazes are impressions of flowers that grow in the neighboring door yards. Mirrored glazes and flambe glazes are as if copies of some gorgeous scheme of the sky in autumn were transplanted on the pottery, and the sunsets of Hunterdon County are famous for their beauty.

The skilled artisans that have been brought to Flemington to carry on this work in Vase Kraft, have made quite a settlement. Their influence is being felt in the architecture of the homes and interior decorating. Independent artists are locating their studios in Flemington to be under the influence and spell that this new, strange ceramic work is casting around those who work at it.

Some strange tales are being told concerning the mystic processes used in the pottery in getting these color effects. This is heightened by the fact that for many months no one has been allowed in certain parts of the pottery where compounding and experi-

ments are carried on. What has been going on in these sacred precincts no one knows except those directly working therein.

Bones, claimed to be human, strange minerals from foreign lands, mysterious packages of great value go into these secret parts to be used in the combinations to get these results, all the more mysterious because it is unknown what use they are put to. Nor is it to be wondered at, since the pieces of Vase Kraft, made ready for the kiln, do not differ in glazed appearance to any extent from the ordinary stoneware piece that accompanies them in the kiln. The special treatments of the fire also do not bring out on the common pieces of stoneware these strange colors and textures which the fire develops on the Vase Kraft pieces, nor do these special fire treatments, which are usually applied to the kiln in secret in the middle of the night, lessen this feeling of the mysterious.

Usually, a manufacturing plant that is turning out the very best finds it impossible to turn out inferior goods. Likewise a plant that makes only inferior goods finds it impossible to put the care and quality necessary in making better things. The makers of Vase Kraft certainly are an exception to this rule. They make what is known as a regular line of common stoneware. The art pieces are made from the same clay, in the same factory, and in some cases by the same workmen that are working on the more common articles. The art pieces again are burned in the same large commercial kilns, and are packed in the same department by the same packers who pack the regular line of stoneware, such as pots, jugs, etc. There is therefore, coming out of this particular pottery, almost the most common that is made, with the most artistic that is made in the world. Again, this factory has always made a superior grade of this common stoneware, which has been recognized for years as standard by those who have used this pottery in comparison with other makes of the same

kind. Fulper Filters and Fulper cooking dishes, also made by this company, are recognized throughout the country as being the best obtainable. These regular lines of stoneware, and Filters, and cooking dishes are, however, strictly a commercial line and are turned out in quantity to meet the large demand for this class of goods, whereas Vase Kraft is strictly a novelty in pottery, inasmuch as it has reached and struck a note in ceramics that has so far not been reached in the industry.

In addition to the new things never before made from clay, many new things are promised to be shown in a few months that will add new laurels to this great work, and to the workers in this new departure in ceramics.

Record Output of Fluorspar

LAST year the total quantity of domestic fluor-spar reported to the United States Geological Survey as marketed in the United States was 87,048 short tons, valued at \$611,447, compared with 69,427 short tons, valued at \$430,196, in 1910, an increase in quantity of 17,621 short tons and in value of \$181,251. The production in 1911 was the largest ever recorded, 69,825 short tons of domestic gravel spar, valued at \$420,932, being marketed against 52,013 short tons, valued at \$282,561, in 1910. Fluorspar is used in the manufacture of glass and of enameled and sanitary ware, the electrolytic refining of antimony and lead, the production of aluminum, the manufacture of hydrofluoric acid, and in the iron and steel industries, where it is used as a flux in blast furnaces and in basic open-hearth steel furnaces.

W A N T E D

Advertisements in this department, five cents a word. Minimum charge one dollar.

Pottery and Glass, 395 Fourth Avenue, New York.

WANTED:—Local representatives for Pottery and Glass. If you are in any way connected with the pottery and glass trade or any business which brings you into contact with buyers, salesmen, stock clerks, designers, manufacturers connected with this field; pottery, glass lamps, art metal and other accessories; you will have many opportunities of calling attention to this publication. Pottery and Glass is just what they all want. You will find that you can easily add a substantial amount to your income by congenial work that will not interfere with your present duties. For particulars, address Pottery and Glass, 395 Fourth Avenue, New York.

WANTED:—Responsible party to represent us in Chicago, on commission, with our line of salable goods. Address, giving experience, Oriental Glass Co., Pittsburgh, Pa.

WANTED:—A salesman, one who knows the china, glass, and lamp buyers in the middle West. Address, "West," care of Pottery and Glass.

WANTED:—Salesman who is calling on the lamp and glass trade, also silver novelties. Address, "Salesman," care of Pottery and Glass.

POSITION WANTED:—By young man understanding thoroughly every technical innovation of the china, tile and art glass manufacture, as well as capable of originating new designs and models in fine Service and Luxury ware. Address, "Experience," care of Pottery and Glass.

WANTED:—A second-hand vertical pug mill, Griffith & Wedge type preferred. Address "Manufacturer," care of Pottery and Glass (3).

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Annual Pittsburgh Pottery and Glass Show

THE annual exposition of pottery and glass as usual, will be held in Pittsburgh during January. A much larger attendance is looked for this year than last, and it is the consensus of opinion of those who have reserved space at the different hotels that a record amount of business will be done. Retail dealers and buyers in general have allowed their stocks to fall considerably below the average for this time of the year and this, coupled with a fairly large holiday trade, has made buying almost necessary. As far as we have been able to find out at this writing the following firms will be represented at the show:

AT THE FORT PITT.

Lazarus & Rosenfeldt	E. M. Uniack Mfg. Co.
D. C. Jenkins Glass Co.	Hocking Glass Co.
Bryce Bros. Co.	Ohio China Co.
Co-operative Flint Glass Co.	Dugan Glass Co.
Levien Cut Glass Co.	Lancaster Glass Co.
Canonsburg Pottery Co.	Smith Phillips China Co.
Central Glass Works.	Mayer China Co.
Luzerne Cut Glass Co.	C. Dorflinger & Sons
Mills Gardner & Co.	Paden City Pottery Co.
John B. Higbee Glass Co.	New Martinsville Glass
Beaver Valley Glass Co.	Mfg. Co.
Penn. China Co.	Sterling Glass Co.
Taylor, Smith & Taylor Co.	Westmoreland Specialty Co.
Buffalo Pottery Co.	E. M. Knowles China Co.
T. W. Hamilton	Brush-McCoy Pottery Co.
Crooksville China Co.	Cambridge Glass Co.
C. B. & J. Warner	Tarentum Glass Co.
Ripley & Co.	United Cut Glass Co.
Steubenville Pottery Co.	S. Herbert Cut Glass Co.
Star Glass Co.	McKee Glass Co.
Vodrey Pottery Co.	Phoenix Glass Co.
Indiana Glass Co.	West End Pottery Co.
Economy Tumbler Co.	A. H. Heisey & Co.
Duncan & Miller Glass Co.	Rochester Tumbler Co.
H. Northwood Co.	Turchin & Co., Inc.
Blackmer Cut Glass Co.	Allen Cut Glass Co.
Stewart & Crocker, Inc.	Eagle Glass Co.
Quaker City Cut Glass Co.	L. S. Crain
Diedrick Glass Co.	Meriden Glass Co.
Jones, McDuffee & Stratton	A. E. Hull Pottery Co.
Co.	Meridith Miller
Steinfeld Bros.	E. F. Kupfer Glass Works
George H. Bowman Co.	Clinton Cut Glass Co.



Manufacturer of Potters' Dressing Irons, also Sagger Clay Cutters
Sagger Dressers, Sagger Punches, Sagger Mauls and Packers' Paddles'

I. R. HARVEY, Beaver Falls, Pa.

The Only Exclusive Manufacturer of Potters' Tools.

WANTED, ONE DEALER IN EVERY CITY TO SELL OUR LINE OF CUT GLASS

WE WILL SEND A BARREL OF SAMPLES FOR
YOUR INSPECTION. IF NOT SATISFACTORY RE-
TURN AT OUR EXPENSE.

NEWARK CUT GLASS CO., NEWARK, N. J.

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THE ECLIPSE TUMBLER CO.

MANUFACTURERS OF

RICH CUT GLASS

INCLUDING WATER AND WINE SETS—LAMPS—VASES—FERN DISHES—
CELERY TRAYS—COMPORTS AND BOWLS, Etc.

AT REASONABLE PRICES

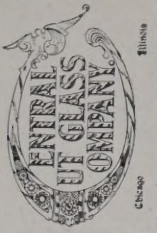
WRITE FOR PARTICULARS

TRAVELING REPRESENTATIVE

F. G. L. WARNER

PAINESVILLE, OHIO

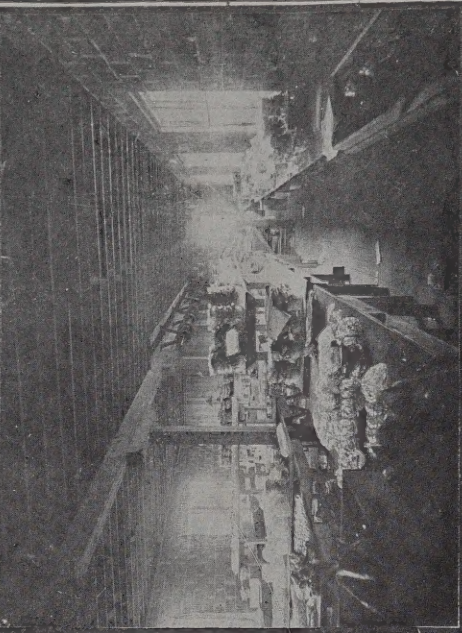
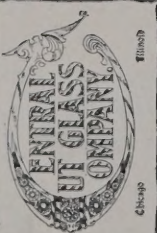
NO. LANSING, MICH.



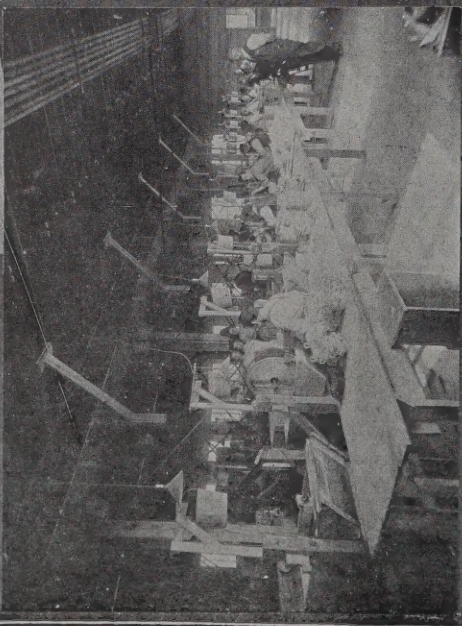
Factory at Lene Park, Ind.



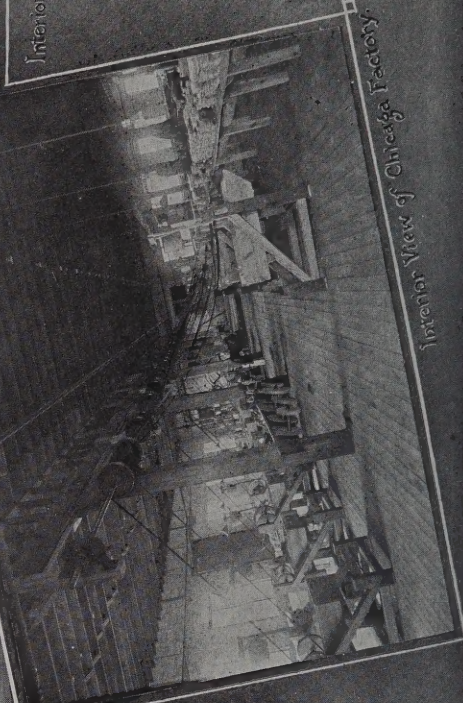
Factory No. 2 at Walkerton, Ind.



Interior View of Lene Park Ind. Factory



Interior View of Chicago Factory



Interior View of Chicago Factory



Interior of Factory at Walkerton, Ind.



Haviland & Abbot Company

29 Barclay Street

*New Import Samples
Ready Jan. 15, 1913*

Repacked stock ready for
immediate shipment

*Open Stocks-White Ware and
Decorated-Thirty Patterns
Dinnerware*

**Haviland & Abbot
Company** 29 Barclay Street
NEW YORK



One of our Nuart shades

THE leading Pressed Glassware of America. It so closely resembles cut glass that it is necessary to tell your customers it is not cut glass.

It will put new life into the dullest glass department, and make your clerks as well as customers sit up and take notice. The largest stores throughout the country have had a wonderful success handling this glass. We are shipping it to all parts of the world.

If you are not acquainted, use the first opportunity to get in touch with us. One of our regular sample assortments will give you a general idea of this ware.

Imperial glass company

Bellaire, Ohio

SHOWROOMS:

Cox & Lafferty, New York, 25 Park Place.

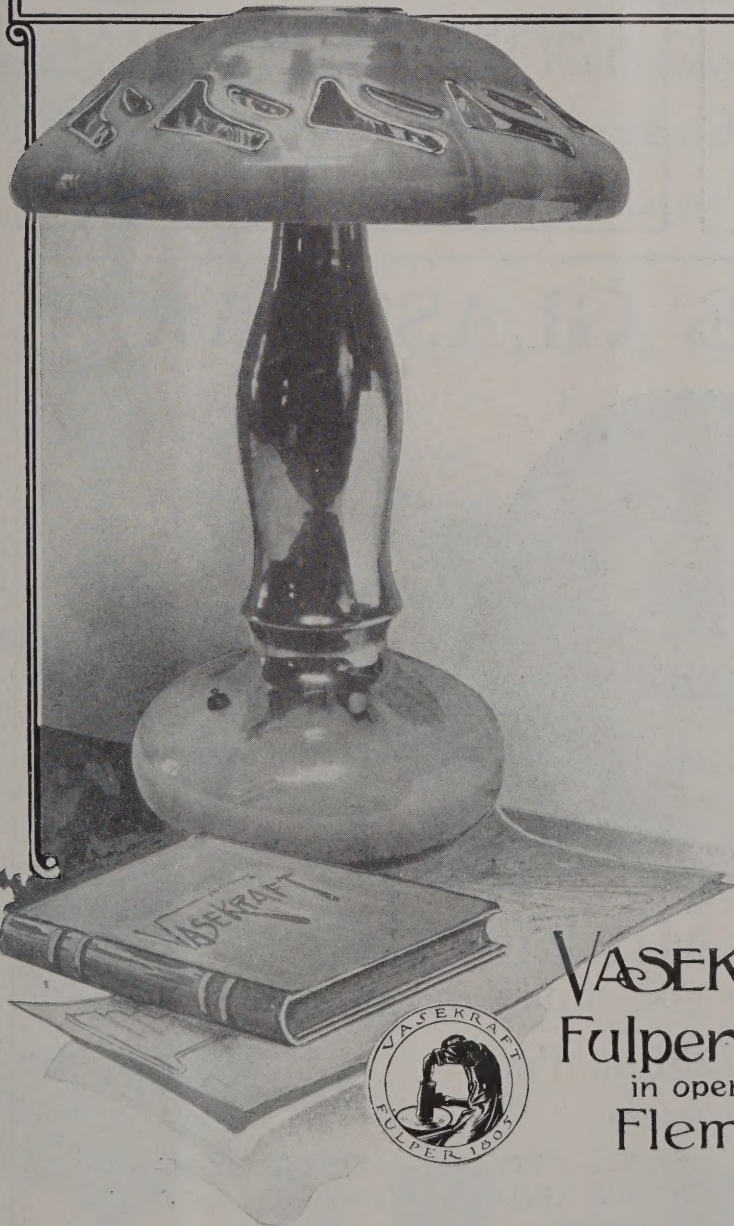
Earl W. Newton, Chicago, 706 Kesner Bldg.

Please Mention POTTERY AND GLASS When Writing Advertisers



VASEKRAFT

A work in glazes
covering a greater
scope than has ever
before been attempted



TO the old friends of
Fulper Stoneware,
Fulper Cooking Dishes and
Fulper Filters, as well as to
the new friends of Fulper
Vasekraft, we extend
holiday greetings, wishing
them all a Merry Christmas
and a Happy New Year.

VASEKRAFT STUDIO *of the*
Fulper Pottery Company
in operation since 1805
Flemington, N. J.



*A Seller
At Sight*

**Our New
Alvetta
Design**

Is a Winner

It will appeal to your customers and bring in big business. Order now and get something that is really new. Made in many attractive shapes and sizes.

Copyright has been applied for the ALVETTA and you can get it only from us. Write today for particulars and prices.

KIEFER BROS.

805 Lexington Ave., BROOKLYN, N. Y.

Quality Cut Glass

The unsatisfied, progressive dealers want everything new and up-to-date. If you are classed with the above, our

MADELINE

design merits your
A T T E N T I O N .

EMPIRE CUT GLASS CO.

FLEMINGTON, N. J.

W. F. UPHAM, Eastern Selling Agent
66 MURRAY STREET, N. Y.

FINE TABLE GLASSWARE

No illustration
can do justice
to this line.
It must be seen.

A complete
assortment of
new goods.



Is always on
view at our
various
salesrooms.
It is there
for your
convenience.
Call and see
it.

THE DUNCAN & MILLER GLASS CO.

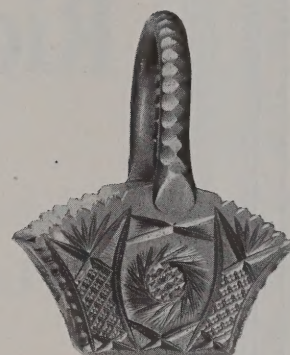
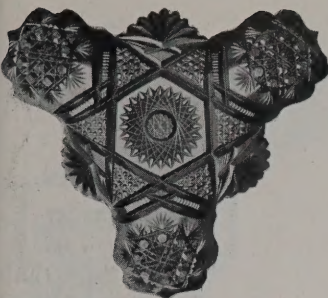
MANUFACTURERS OF FINE TABLE GLASSWARE

Washington, Pa.

SALESROOMS:

PAUL JOSEPH, 64 Park Place, New York
JOSEPH TOMKINSON, 213 Commercial
Building, Philadelphia

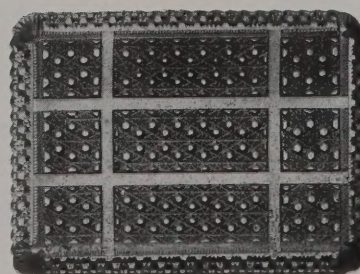
GREEN & THOMAS, 33 So. Charles St., Baltimore
MARSH & KIDD CO., 617 Mission St., San Francisco



This Glassware has not only
made its reputation
but
maintains it
Look at the new designs and
shapes

H. C. Fry Glass Co.
Rochester, Pa.
and
Beaver Valley Glass Co.

New York Office
FREDERICK SKELTON
71 Murray Street





ESTABLISHED 1898

JOHN A. NELSON

MANUFACTURER OF

Rich American Cut Glass

FOR EXPORT AND JOBBING TRADE

ELABORATE DESIGNS—ELEGANT FINISH

FACTORY AND OFFICE:

15 BENNETT STREET, NEAR KINGSLAND AVENUE

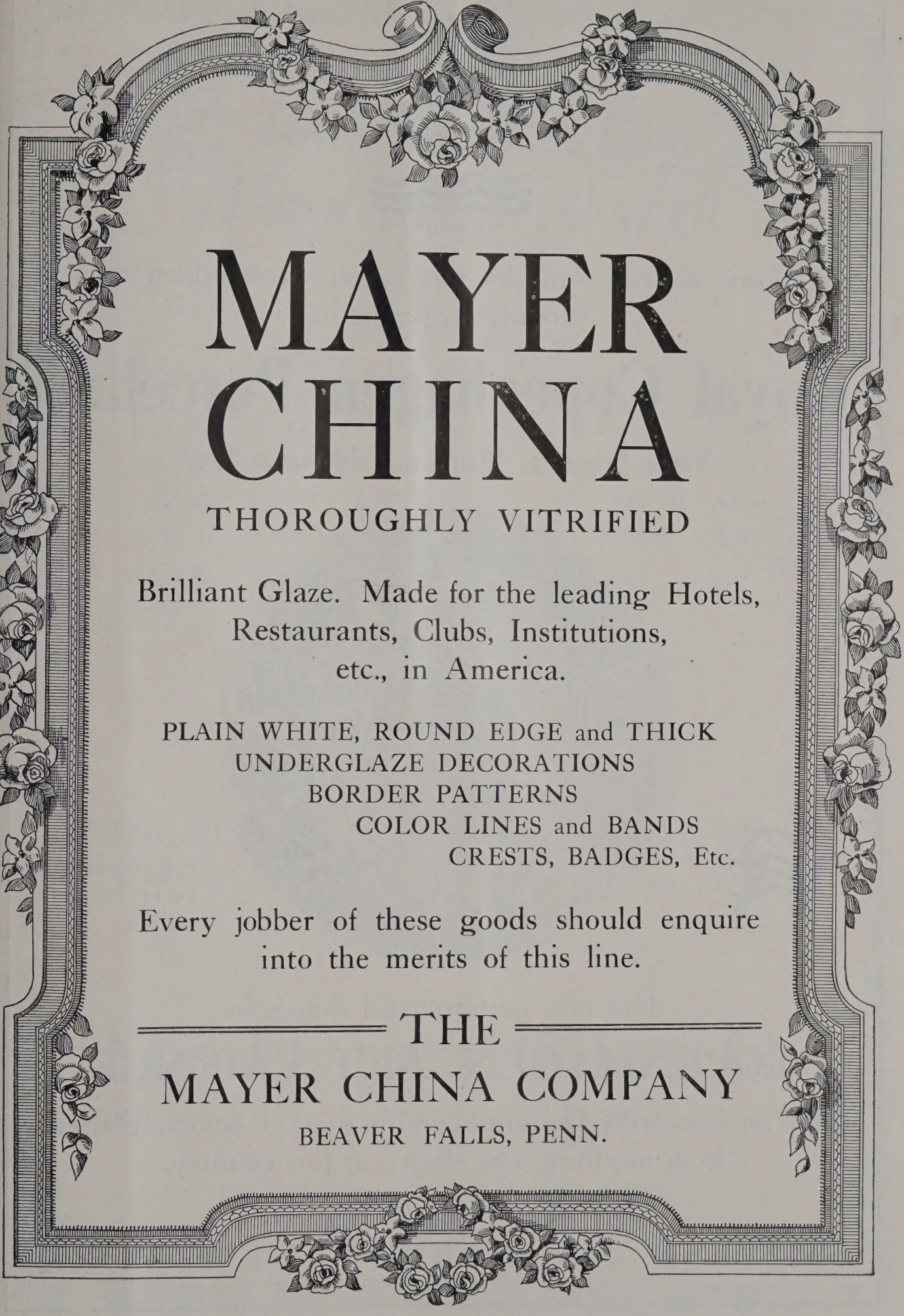
BROOKLYN, NEW YORK

Mr. Merchant :

Do you want a line of popular priced Cut Glass to liven up your Cut Glass Department? One that will help to move your present slow sellers. We manufacture the goods that will bring the people into your store, and will place you in a position to meet any competition.

We have added to our staple line several new and attractive patterns that make this line the profit getter for you.

JOHN A. NELSON.



MAYER CHINA

THOROUGHLY VITRIFIED

Brilliant Glaze. Made for the leading Hotels,
Restaurants, Clubs, Institutions,
etc., in America.

PLAIN WHITE, ROUND EDGE and THICK
UNDERGLAZE DECORATIONS

BORDER PATTERNS

COLOR LINES and BANDS

CRESTS, BADGES, Etc.

Every jobber of these goods should enquire
into the merits of this line.

— THE —
MAYER CHINA COMPANY

BEAVER FALLS, PENN.

GRAND PRIX, PARIS, 1889

HIGHEST AWARDS

CHICAGO 1893
 SAN FRANCISCO . . . 1894
 ATLANTA 1895
 ST. LOUIS 1904
 COPENHAGEN
 PARIS



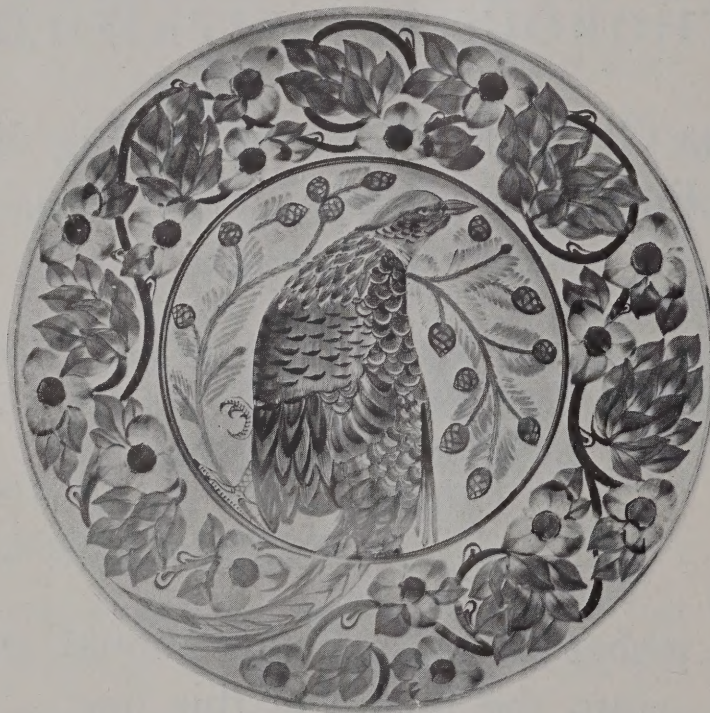
TWO GRAND PRIX, PARIS . . 1900
 TWO GOLD MEDALS, PARIS . . 1900
 GRAND PRIX, BRUSSELS . . . 1910

HIGHEST AWARD
 DRESDEN 1897 & 1901
 LONDON
 AMSTERDAM

An array of new samples has again been added to our
 already large line in

Royal Copenhagen Porcelain

Vases, Figures, Plaques, Tableware, Etc.



See our lines
 before placing
 your import
 orders.

The new patterns and shapes in COPENHAGEN ART FAIENCE

show an unusually beautiful combination of colors, different
 from anything else shown in this country.

NEW YORK OFFICE

16 WEST 33rd STREET, NEW YORK

Don't Fail To See This Line When in Pittsburgh

WE HAVE A DISPLAY AT OUR SHOWROOMS,
SOUTH EIGHTH AND SARAH STREETS—A VERY
COMPREHENSIVE LINE OF FINE DECORATED
GLASSWARE IN RUBY, RUBY AND GOLD; ALSO
A COLLECTION OF SOUVENIRS THAT MERIT
YOUR ATTENTION.

*The complete line is also on show at
our New York and Northwestern agents*

PAUL JOSEPH

64 PARK PLACE

DAVIS & BARAISTED

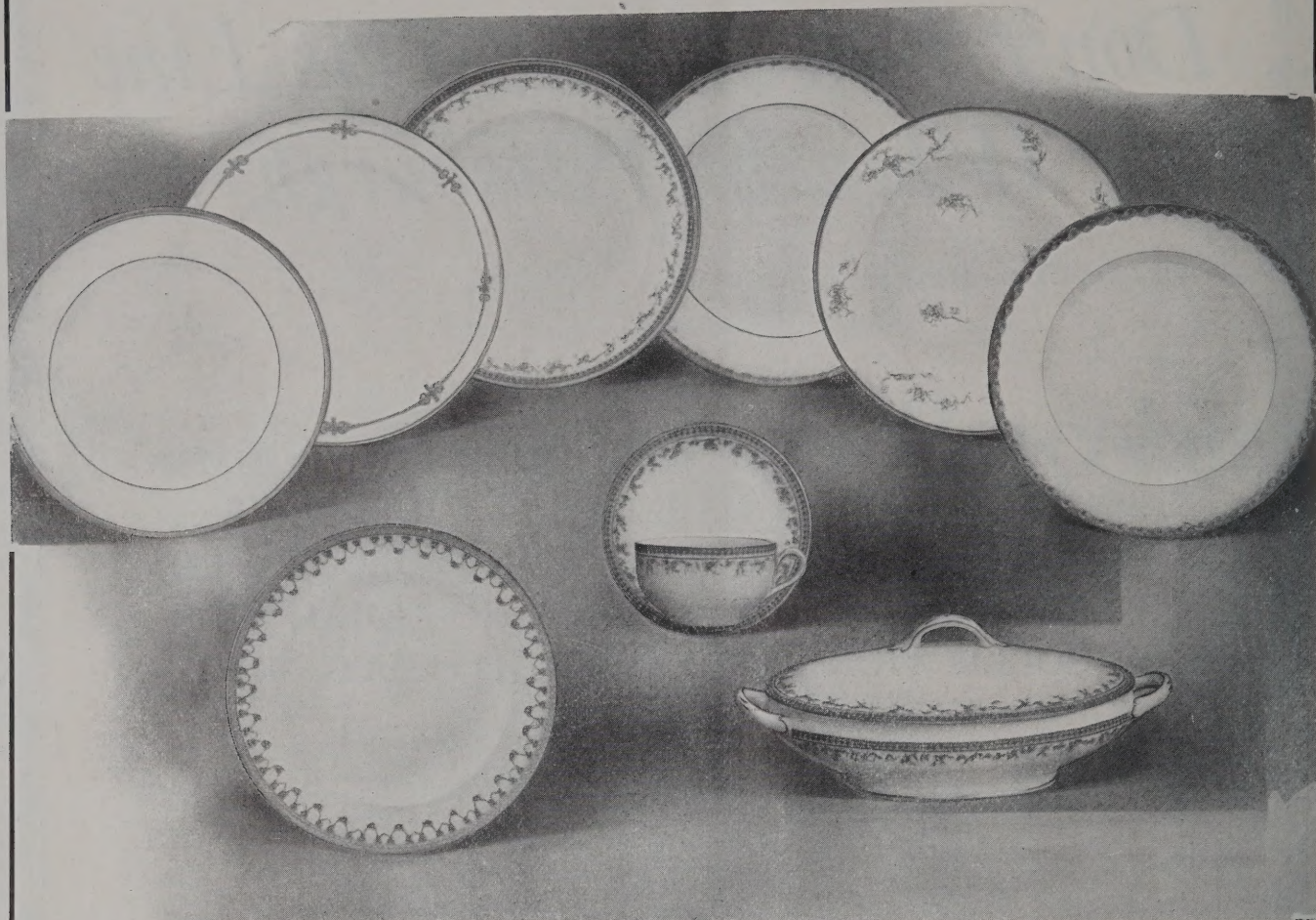
MINNEAPOLIS, MINN.

The Oriental Glass Co.

PITTSBURGH PENNSYLVANIA

Take Carson Street car to Eighth Street

Open Stock Patterns



This is one of our new exclusive open stock Dinner Ware Patterns. We will show many more for 1913. Why not control this pattern?



Our specialties create their own demand. They are classy and useful, and can be sold at moderate prices.

“SATISFIED CUSTOMERS KEEP US BUSY”

The Crooksville China Co.

Western Office
136 W. Lake St., Chicago

Main Office and Factory
Crooksville, Ohio

You Can Talk Quality or Price

WHEN you carry the import lines of crystal, china, lamps, shades, fixtures and novelties we are now showing.

OUR "RonaCrystal" ware is shown in a large variety of open stock patterns and includes an extensive import line.

ARTISTIC shades with a distinctiveness that appeals to all discriminating buyers—suitable styles for all periods and requirements.

A FULL LINE of China and Glass Specialties for every purpose ready for your inspection.

CRYSTAL electric fixtures and alabaster bowls for semi-direct lighting systems for the gas and electric fixture trade, china and glass shops.

FENSTERER & RUHE

Importers

NEW YORK

TORONTO

BERLIN

47 Murray Street, New York

SPRING EXHIBITION
OF OUR
LAMPS AND SHADES
OPENS
JANUARY 2nd, 1913

SHOWROOMS
GEORGE C. LYNCH COMPANY
333 Fourth Avenue, New York
FACTORY: 327-333 EAST 29th STREET

OPEN STOCK PATTERNS

FRENCH DINNERWARE

Try our open stock patterns and reduce your investment, increase your profits, save time and money.

Trade Mark



on Decorated China.

A very extensive line of open stock dinnerware patterns in a large variety of decorations at popular prices. Also a large assortment of import samples for tableware and fancy lines.

Illustrations for Open Stock Dinnerware on application.

We have the largest and most complete line of French White China for Decoration. Also carried in stock.

Write for Catalogue.

Trade Mark



on White China

VOGT & DOSE

43 Barclay Street

NEW YORK



"NAVARRE" JARDINIÈRE

ALWAYS
SOMETHING
NEW AND
ATTRACTIVE
IN THE



"VENETIAN" JARDINIÈRE

LINES THAT SELL

TWO OF THE
LARGEST
PLANTS IN
THE
COUNTRY
MAKING ART
AND UTILITY
POTTERY

BRISTOL GLAZE TINTED AND DECAL. DECORATION
TOILET WARE

COMPLETE
LINES

ART, GLAZED
AND UTILITY

POTTERY

GET OUR
MONEY SAVING
CAR LOAD
PROPOSITION

The BRUSH-McCOY
POTTERY CO.

Main Office

ZANESVILLE, OHIO

Complete lines shown in New York by
COX & LAFFERTY, 25 Park Place

PITTSBURGH SHOW

FORT PITT HOTEL—JANUARY

Room 726

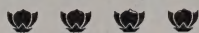


"SILKEN" MAT GREEN

IVORY, WITH DECAL.
DECORATION

Please Mention POTTERY AND GLASS When Writing Advertisers

Happy New Year



WE are trying to keep pace with the ever increasing demand for "FLORAL" cuttings. Our large line of the *Marguerite* design, that we have had on the market now for about two years, has demonstrated to the trade that fine goods will *always* sell, *if the price is right*.

We are now ready to show our four *Floral* designs represented below, which we have in nearly every known shape.

We use *no pressed figured* blanks in any of these patterns, and we *can* sell you most of the items at the same prices that *you* pay for *cheap* figured, old conventional designs.

The Firm That Made Cut Glass Popular

LOUIS LEVIEN CUT GLASS CO.

33 MURRAY STREET, NEW YORK



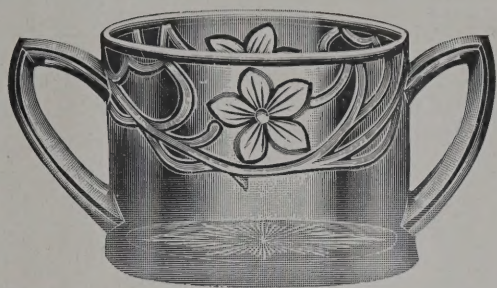
MARGUERITE PATTERN

DAHLIA PATTERN

TIGER LILY PATTERN

GRECIAN PATTERN

Please Mention POTTERY AND GLASS When Writing Advertisers



151 BERRY SUGAR



151 BERRY CREAM

Four New Lines for 1913

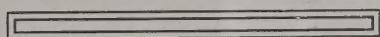
150 With Gold Decoration

151 With Silver Decoration

(Imitation of Silver Deposit)

152 Plain With Sunburst Star

153 Imitation Cut



INDIANA GLASS CO.

DUNKIRK, INDIANA

BRANCH OFFICES:

ST. LOUIS, 325 Locust Street
CHICAGO, 30 E. Randolph Street
KANSAS CITY, 436 Ridge Building
OMAHA, O. W. Eldridge



BUFFALO, 523 Main Street

BOSTON, 20 Federal Street
NEW YORK, 66 West Broadway
PHILADELPHIA, 1007 Filbert Street
BALTIMORE, Hanover and Lombard Streets

ROYAL DOULTON

BY ROYAL WARRANT
MANUFACTURERS OF



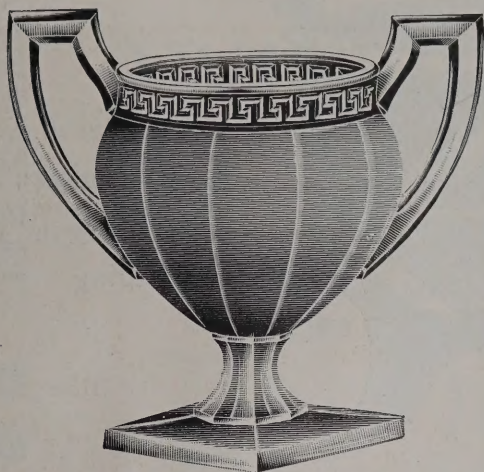
CHINA TO
HIS MAJESTY THE KING.

W. S. PITCAIRN,

Sole Agent for Royal Doulton
in United States and Canada

**44 MURRAY STREET
NEW YORK CITY**



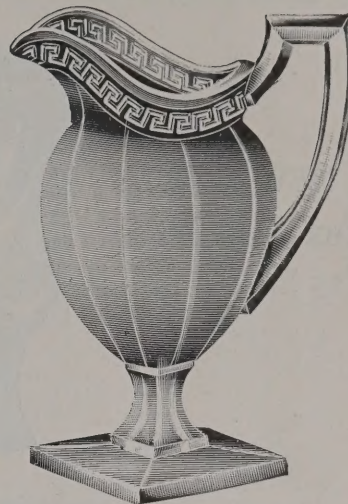


AFTER DINNER SUGAR

WE HAVE READY FOR
DISPLAY *and* SALE FIVE
NEW LINES FOR THE
COMING SEASON, AND
AN ASTONISHING
NUMBER OF NEW

CUTTINGS AND ETCHINGS

THE MOST IMPOR-
TANT IS



AFTER DINNER CREAM

OUR NEW **SHERATON** Tableware Line

DESIGN PATENTED

CHASTE — NEAT — ELEGANT

THE MOST
COMPLETE
LINE OF
TABLEWARE
ON THE
MARKET
COMPRISING
OVER
100 PIECES



SQUAT PITCHER

IN THIS
DESIGN WE
HAVE
REPRODUCED
ALL THE
IMPORTANT
DETAILS
OF THE
SHERATON
STYLE WHICH
IS THE BASIS
OF OUR
MODERN
COLONIAL
DESIGNS

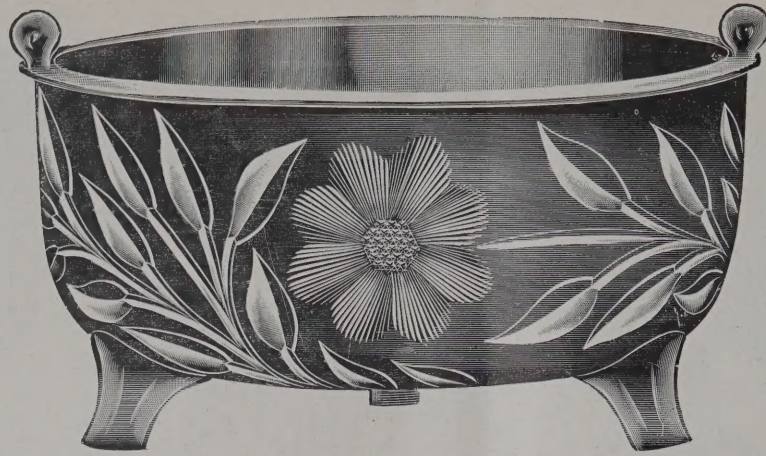
UNITED STATES GLASS COMPANY PITTSBURGH, PA.

— BRANCH OFFICES —

NEW YORK 71-73 MURRAY ST.
PHILADELPHIA . . . 11th and MARKET STS.
BOSTON 127 FEDERAL ST.
BALTIMORE 110 HOPKINS PLACE

CHICAGO 30 E. RANDOLPH ST.
SAN FRANCISCO 682 MISSION ST.
LOS ANGELES 117 WINSTON ST.
DENVER 1717 ARAPAHOE ST.

NEW YORK
Cox & Lafferty
25 Park Place



ROSE 8-INCH FERN

CHICAGO
F. B. Tinker
806 Heyworth
Building

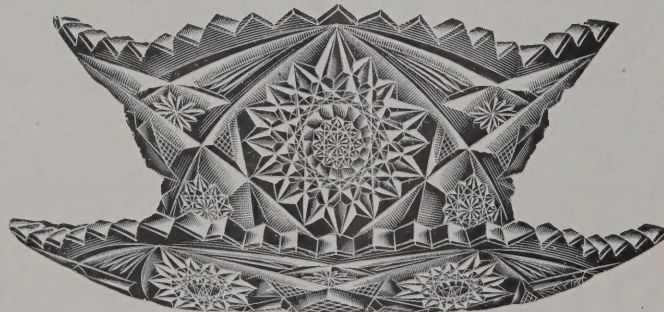
“There are more people with Two Dollars to spend for Cut Glass than there are with Five.”

What have you got to offer for your January Sales? We make a specialty of Cut Glass staples to retail at

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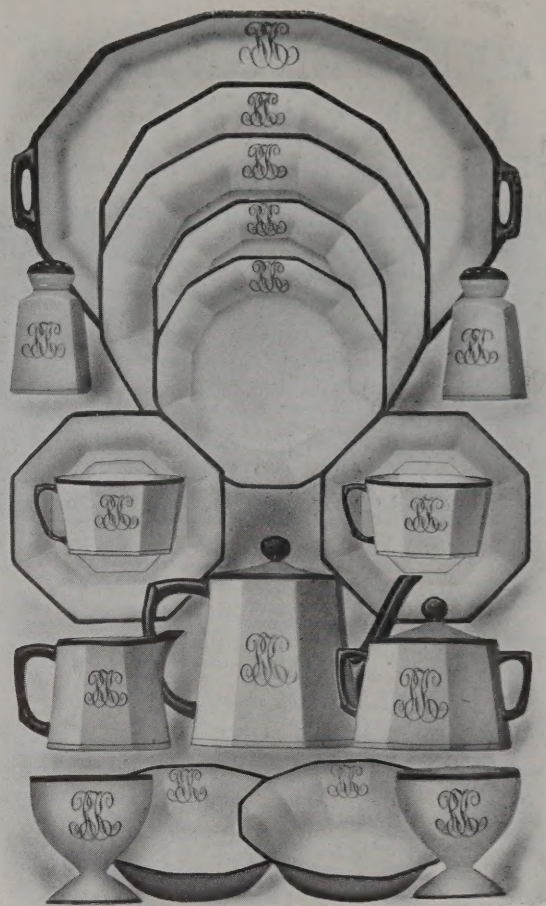
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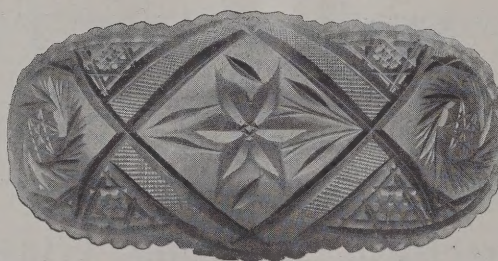
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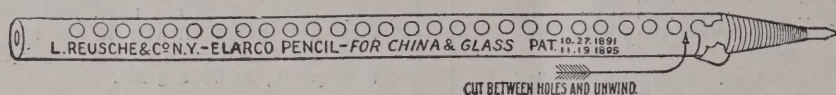
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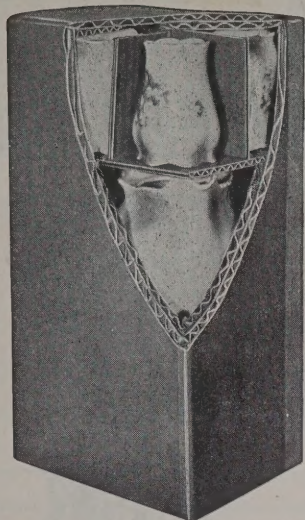
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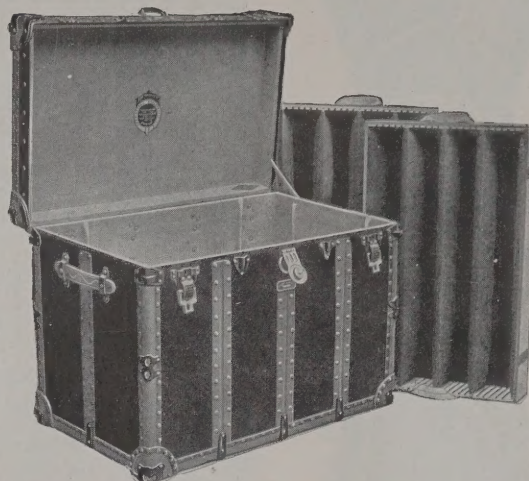
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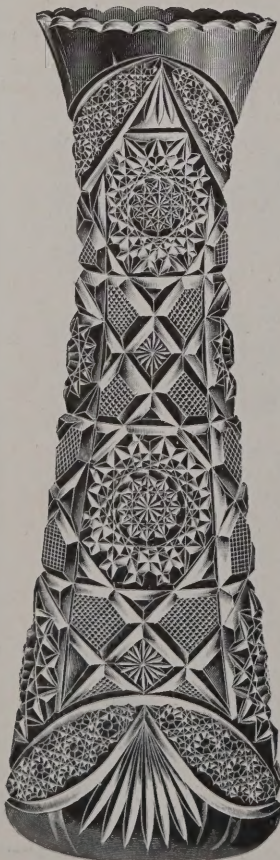
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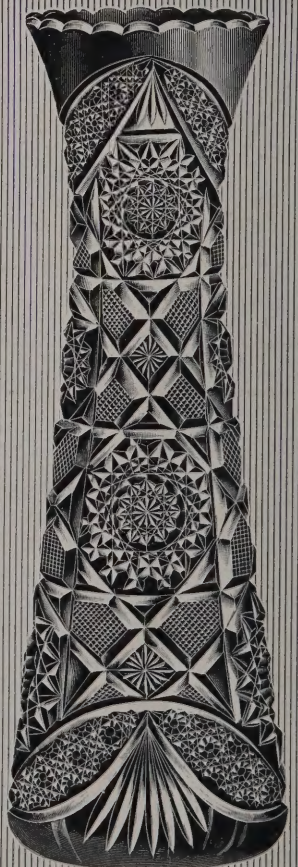


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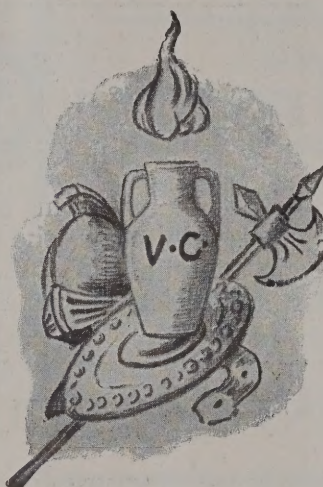
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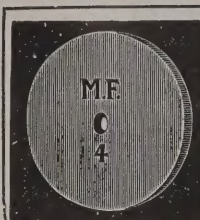
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